

MERCADAN

LEONORA

AT. 12

3-5

12



BIBLIOTECA DEL CONSERVATORIO

Sezione di Musica

Autore

in Legato

1. ed. 1874

2. ed. 1874

3. ed. 1874

7





*Libretto del libretto
nel 1° 3° lot. d.*



Leonora

*Opera semiseria in 4^{ta} Atti di Marco d'Avanzo
Musica di*

Del Sig. Maestro Saverio Mercadante

Rappresentata al Teatro Nuovo l'anno 1844

Atto Primo e Secondo



Flauti
 Fagotti
 Clarinetto
 Oboi
 Trombe
 Tromboni
 Timpali
 Percussioni
 Violoncelli
 Contrabbasso

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and dynamic markings.

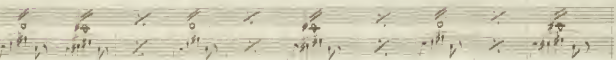
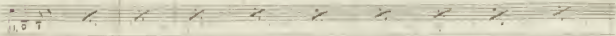
Lyrics visible on the page:

- Solo*
- sempre dimor/ando*
- piu piano e legato*

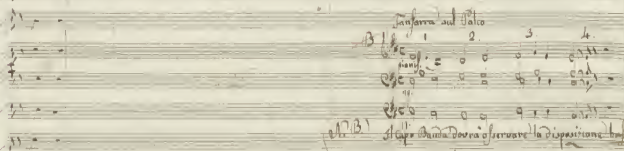
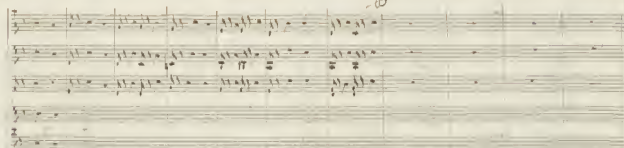
The score is written in a historical style, with some ink bleed-through visible from the reverse side of the page.



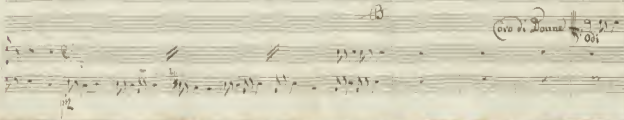


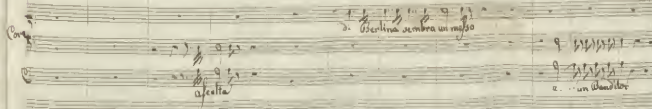






da questa Tanzarra, così e nell'istruccione
dell'Autore in Prologa al principio di questa pe-
sa





(Orchestra)

Come prima 29. Val. 12.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Come prima batt. dei numeri

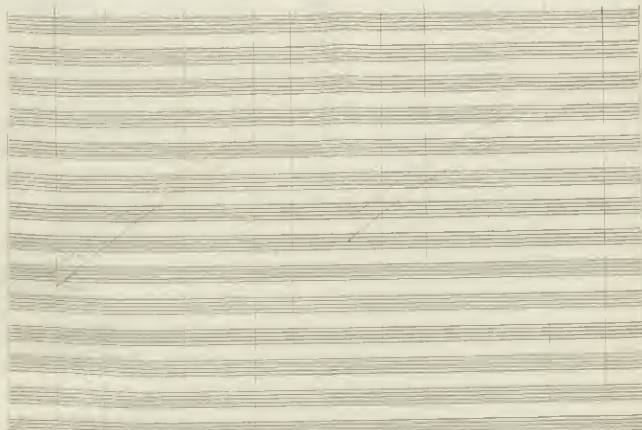
colta

colta

colta

ario

leg.



Handwritten musical notation on three staves, including lyrics in Portuguese. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written below the notes.

Top staff: *de mais* *mi balha o cor*

Middle staff: *que mais* *mi balha o cor*

Bottom staff: *que mais* *mi balha o cor*

Below the staves, there is a series of musical symbols, including clefs, notes, and rests, arranged in a row.

tutti piano

JACO

JACO

JACO

ni balza il cor mi balza il cor mi balza il cor

per l'alemagria con

12

pianissimo

Solo

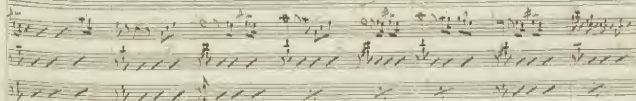
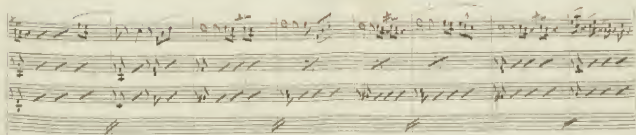
Poco Sforzato

per l'armagna un turibano di crudel guerra romba ruota la spada l'ungaro quella la suava tromba

trabine

di crudel guerra romba ruota la spada l'ungaro quella la suava tromba

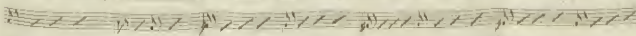


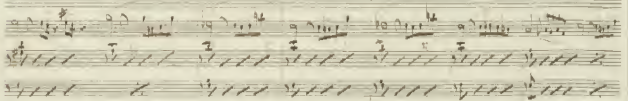


Handwritten musical notation on a five-line staff, featuring lyrics in Italian. The lyrics are written below the notes, with some words in parentheses indicating they are to be sung by specific instruments or voices.

quella la sua via) Tromba - pur bellicosa e fiera) (sorge la Baviera) solo la fustigia) dubbia)

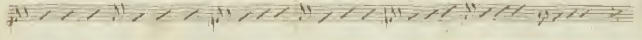
Tromba - pur bellicosa e fiera) (sorge la Baviera) solo la fustigia) dubbia) colgo la mente an

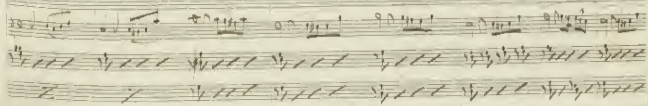
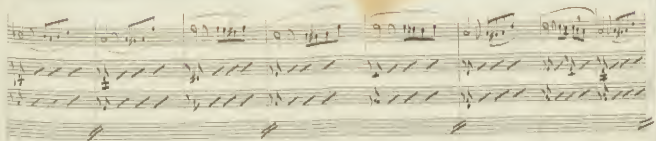




Handwritten musical notation with lyrics in Italian. The lyrics are written below the notes.

volge la mente an- cor solo la trau- sia dubbia volge la mente ancor ah sal- len- do Fe- deri- co
cor solo la trau- sia dubbia volge la mente ancor ah sal- len- do Fe- deri- co up-ri- por- la

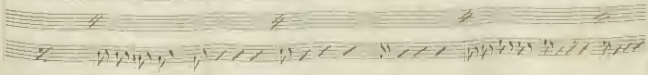


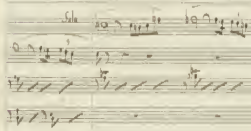


Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with beams, and some rests. The notation is in a historical style, possibly from a 16th or 17th-century manuscript.

Handwritten lyrics in Italian, likely from a 16th or 17th-century manuscript, written below the musical notation:

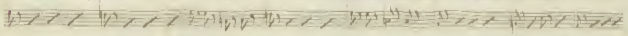
... pace la pace
... pace pace d'grido antico
... dell'intera umana - la
... ah nel seno di Federico
... pace d'grido antico
... dell'intera umana - la
... ah nel seno di Federico
... spiri pace la pie





1 2
11 20 20 20

uppi pace la pia- ta - ah ad-son di faderico uppi pace la pia- ta - pace - e-ri-va-ntico
ah ad-son di faderico uppi pace la pia- ta - pace pace e-ri-va-ntico dell'in-ri-a-uno



dim.

Col. 6. 8

del linteria umanile
pace pace li granchio
del linteria umanile li pace pace e di granchio del linteria umanile pace pace li granchio

dim.

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth and fifth staves have bass clefs. The score is divided into three measures by bar lines, with the first measure containing a '1' above it, the second a '2', and the third a '3'. The notation is dense and includes many slurs and ties.

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth and fifth staves have bass clefs. The score is divided into three measures by bar lines, with the first measure containing a '1' above it, the second a '2', and the third a '3'. The notation is dense and includes many slurs and ties.

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth and fifth staves have bass clefs. The score is divided into three measures by bar lines, with the first measure containing a '1' above it, the second a '2', and the third a '3'. The notation is dense and includes many slurs and ties.

Handwritten musical score for a piece titled "Come prima par e tumeri". The score is written on multiple staves, with the title written in the center. The notation includes various musical symbols, including notes, rests, and dynamic markings. The score is divided into three measures, numbered 1, 2, and 3. The lyrics "la ah al sen di deo rita spiri pare la pre la pace pace e d'ego autio all'intera u mania la a pace pace e d'grido au" are written below the staves.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into two main sections by a large gap. The first section contains several staves of music, with some measures marked with a large 'X' indicating a deletion or correction. The second section begins with a vocal line and includes the following lyrics:

l'eco dell'intera umanità si pace pace è il grido antico dell'intera umanità si dell' in terra u-ma ni

The musical notation includes various notes, rests, and dynamic markings, typical of a handwritten manuscript.

lo so pace pace e il grido an- hio pace pace e il grido an- hio dell'ulera a ma in
 lo in dell'in terra amant

f. 11

A handwritten musical score on aged, yellowed paper. The score consists of approximately 18 staves. The first two staves at the top contain dense, dark markings, possibly representing a complex rhythmic pattern or a specific instrument's part. The subsequent staves feature various musical notations, including notes, rests, and bar lines. Some staves are marked with diagonal slashes, indicating sections that have been crossed out or are to be omitted. The bottom section of the page contains lyrics written in a cursive hand, which appear to be: "ta di pa-ca paca è il grido an-tico dell' in-te-ra u-ma-ni". The paper shows signs of wear, including creases and discoloration, and the overall appearance is that of an old, possibly historical, manuscript.

Handwritten musical score for a large ensemble, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

allarmi allarmi

Androm marcium

Middle di dentro a parlante

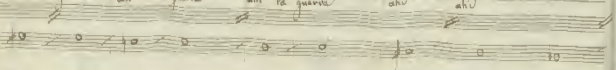
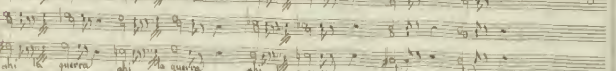
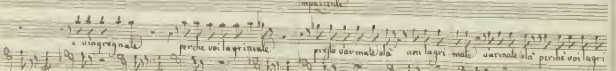
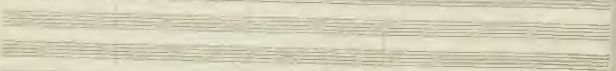
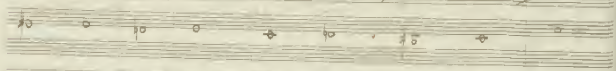
Il suo fedelissimo

egli

il Sergente il Sergente che non uelle mai non

Handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is somewhat obscured by ink bleed-through from the reverse side of the page. A large, dark, oval-shaped stamp is visible on the right side of the page, partially overlapping the staves.

Handwritten musical score on ten staves, continuing the piece. The notation includes lyrics written below the notes. The lyrics are in Italian and appear to be a song about war and peace. The lyrics are: "guerra e uingrognale", "guerra ma par che voi la grimala prelo andiam vernaale", "la guerra", and "oh guerra". The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is somewhat obscured by ink bleed-through from the reverse side of the page.



Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on aged, yellowed paper with multiple staves. The top staff is for the vocal line, marked "Vocal" and "Maest". Below it are several staves for piano accompaniment, with some staves marked with "8" and "10". The music is in 2/4 time, indicated by the "C" time signature. The lyrics "male proprio uarmale ola uarmale ola" are written at the bottom of the page.

[illegible]

violato

Meno (come prima)



mondo la guerra e la delia a maggior ben del mondo sapete perche voi non cretuli in





Handwritten musical notation on two staves, with lyrics in Italian and French. The lyrics are written below the notes.

Brava *popolo perché i miei son cresciuti in terra* *perché il popolo non è tra noi la guerra*

perché *victory*

All. giusto

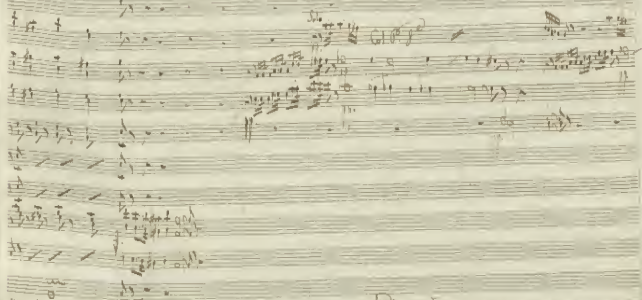
Handwritten musical score for a large ensemble. The score consists of approximately 15 staves. The top staves feature complex rhythmic patterns, possibly for woodwinds or strings. Below these, there are staves with more melodic lines, likely for voices or solo instruments. The notation is dense, with many notes and rests. Some staves have markings that look like 'X' or 'o', possibly indicating specific notes or rests. The overall style is that of a 19th-century manuscript.

la guerra la guerra la terra ja purgar vi la guerra la terra ja purgar il mondo non belligero e tutti con for

Handwritten musical score for a single instrument, possibly a piano or organ. It consists of a single staff with various markings, including notes, rests, and dynamic markings. The notation is less dense than the ensemble score above it.

Handwritten musical score on aged paper. The score consists of multiple staves. The upper section features a complex arrangement of staves with various musical notations, including notes, rests, and bar lines. Some staves are crossed out with diagonal lines. The lower section contains a single staff with a melody line and lyrics in Italian. The lyrics are: "fondo la guerra e la delizia / magiar ben dal mondo in agonia mie bel / ligera in tutti voi / toa / fondo la guerra e la delizia si la guerra e la".

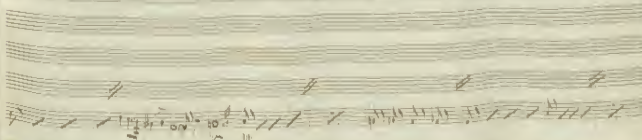
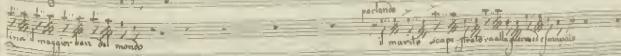
diminuendo a poco



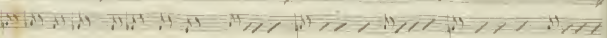
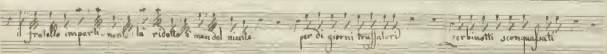
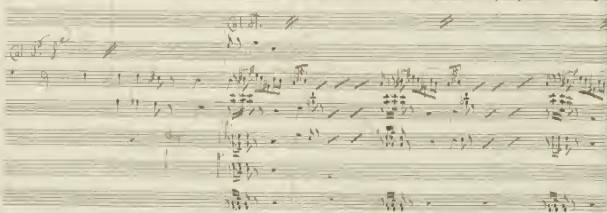
parlando

tra le maggior belle del mondo

il marito scappò presto, e alle fiamme s'arrese



Scherzo



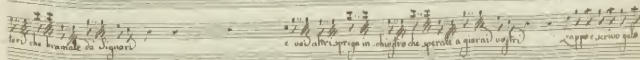
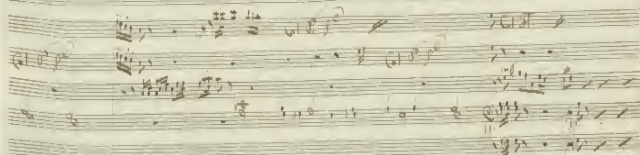
Handwritten musical score on aged paper. The score is written in a single system across five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked "Viol. I." and the third "Viol. II.". The fourth and fifth staves are marked "Viol. III." and "Viol. IV.". The score is heavily crossed out with diagonal lines, indicating it is a draft or a cancelled piece. The text "pp." (pianissimo) is written above the first staff, and "mf" (mezzo-forte) is written above the second staff.

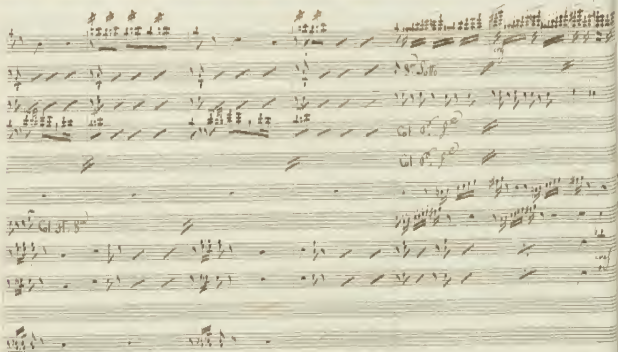
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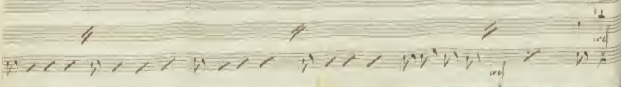
[illegible]

Handwritten musical score for "L'arpa" by Giovanni Battista Pergolesi. The score is on aged, yellowed paper with multiple staves. The lyrics "rimo e più ricchi non saremo" are written under the first staff. The title "L'arpa" is written in the upper right corner. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.





sudo e pur vivo afflito e nudo zappo e scuro gelo e sudo e pur vivo afflito e nudo dimpo in guerra dula guerra mela purgo per la terra x



Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests. The notation is dense and appears to be a vocal or instrumental score. There are some markings like "cres" and "f".

tando lu fra quei ande un pui li mancheo' molo acio almeno aorsi una gran cele bri ta

e se m'oppo in preda a m'or li fia che s'ada d'emo con

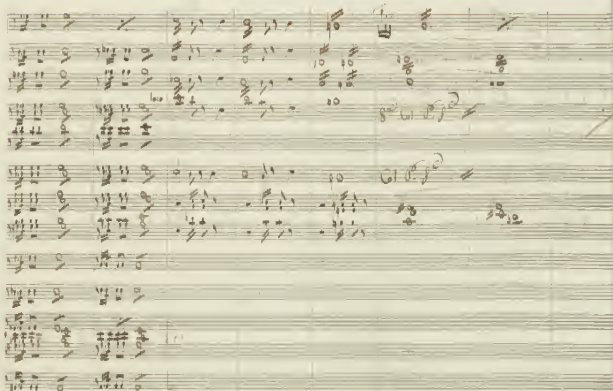


1. no

ne rimane ale un solo per amico si con. solo

è un braccion quart per la sua diabolica diabolica

ah non via. fine



Handwritten musical score on ten staves, continuing from the previous page. The notation includes various musical symbols and lyrics in Italian.

Lyrics (Italian):

... via da eh via di perche tanto angustarmi all' ...

... dell' armi langue e muore ...

... jento da ...

Poco più Animato

more in min. tonor *o me pare pungente ed amaro lo mia bella parolera* *l'accer*

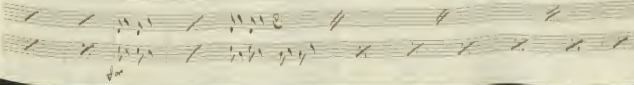
tu che parli tu che

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The visible lyrics include:

- me dopo e più caro e più caro all'ampio del tauo tornav
- do po il j- jckio d
- giace
- giace e jacco
- o jacco

The notation includes various musical symbols, clefs, and notes, with some parts marked with 'X' or other symbols, possibly indicating specific performance instructions or corrections.





meno più sensibile

men un broma pien di glo ria al juo al juo di trochi ri tor nan da al ben che sama pien di

Handwritten musical score for multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Some staves have markings like "rit." (ritardando) and "mar." (marcato). The paper shows signs of age and wear.

gloria
 al duem al mondo tremante
 ri lor nan doal ban cho Juma le d'oro
 le d'oro le d'oro le d'oro
 ro col nato orrente le d'oro

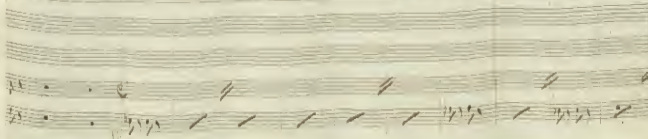
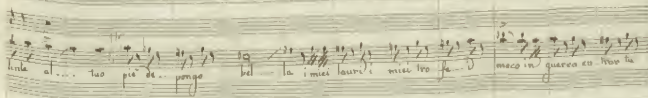
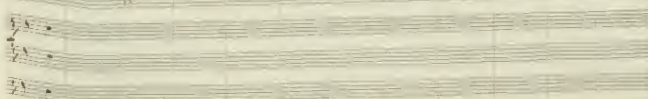
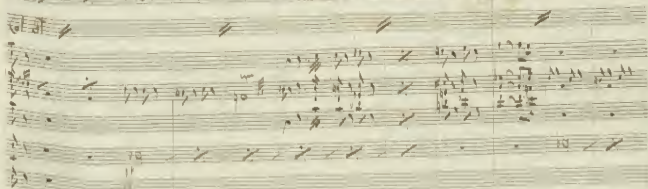
Handwritten musical score for multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Some staves have markings like "cresc." (crescendo) and "f" (forte). The paper shows signs of age and wear.

2 3 4

Finale Dai e Amore

ro ————— col ufo ardente tutto ————— senza bollente la di - ro col ufo ardente tutto tutto in fin del

11. punta d'arco



Handwritten musical score on aged paper. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The first staff has a tempo marking "moderato" above it. The second staff has a tempo marking "allegro" above it. The third staff has a tempo marking "moderato" above it. The fourth staff has a tempo marking "allegro" above it. The fifth staff has a tempo marking "moderato" above it. The score is divided into four measures, numbered 1, 2, 3, and 4. The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score on aged paper. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The first staff has a tempo marking "moderato" above it. The second staff has a tempo marking "allegro" above it. The third staff has a tempo marking "moderato" above it. The fourth staff has a tempo marking "allegro" above it. The fifth staff has a tempo marking "moderato" above it. The score is divided into four measures, numbered 1, 2, 3, and 4. The notation includes various musical symbols such as notes, rests, and clefs.

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1^a Flauto

2^a Flauto

3^a Flauto

4^a Flauto

5^a Flauto

6^a Flauto

7^a Flauto

8^a Flauto

9^a Flauto

10^a Flauto

11^a Flauto

12^a Flauto

13^a Flauto

14^a Flauto

15^a Flauto

16^a Flauto

17^a Flauto

18^a Flauto

19^a Flauto

20^a Flauto

21^a Flauto

22^a Flauto

23^a Flauto

24^a Flauto

25^a Flauto

26^a Flauto

27^a Flauto

28^a Flauto

29^a Flauto

30^a Flauto

31^a Flauto

32^a Flauto

33^a Flauto

34^a Flauto

35^a Flauto

36^a Flauto

37^a Flauto

38^a Flauto

39^a Flauto

40^a Flauto

41^a Flauto

42^a Flauto

43^a Flauto

44^a Flauto

45^a Flauto

46^a Flauto

47^a Flauto

48^a Flauto

49^a Flauto

50^a Flauto

51^a Flauto

52^a Flauto

53^a Flauto

54^a Flauto

55^a Flauto

56^a Flauto

57^a Flauto

58^a Flauto

59^a Flauto

60^a Flauto

61^a Flauto

62^a Flauto

63^a Flauto

64^a Flauto

65^a Flauto

66^a Flauto

67^a Flauto

68^a Flauto

69^a Flauto

70^a Flauto

71^a Flauto

72^a Flauto

73^a Flauto

74^a Flauto

75^a Flauto

76^a Flauto

77^a Flauto

78^a Flauto

79^a Flauto

80^a Flauto

81^a Flauto

82^a Flauto

83^a Flauto

84^a Flauto

85^a Flauto

86^a Flauto

87^a Flauto

88^a Flauto

89^a Flauto

90^a Flauto

91^a Flauto

92^a Flauto

93^a Flauto

94^a Flauto

95^a Flauto

96^a Flauto

97^a Flauto

98^a Flauto

99^a Flauto

100^a Flauto

Tutti come prima dai Amori

tutta tergo o bella

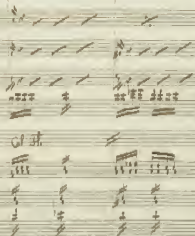
il mio puer cara

ma si

tutta vieni o cara

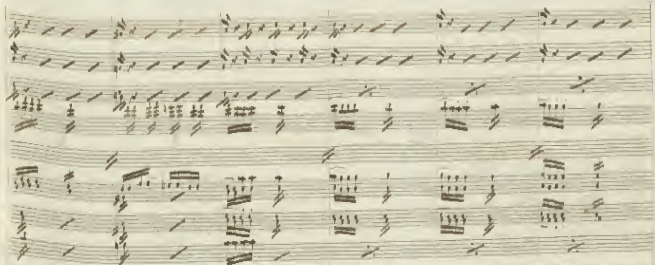
ma si

Handwritten musical notation at the bottom of the page.

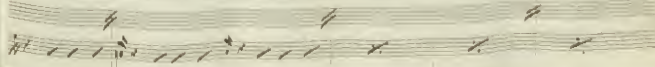


folle vienì o cara vienì o cara ~~~~~ una pìella long: bella ~~~~~ il mio gior: uenno cara ~~~~~ ma ~~~~~





talla uani cava ~ ~ ~ min ri ~ ~ ~ talle tergi o bella ~ ~ ~ tergi o bella ~ ~ ~ tergi o bella ~ ~ ~ tergi o bella u mi o o



arco 1

2

Sofia

OF

51.

terz o bella terz o bella
Il mio puer terz o bella
Il mio puer cava

arco

molto forte

This section of the manuscript contains approximately 15 staves of music. The notation is dense, with many beamed notes and rests, suggesting a fast and complex piece. The dynamic marking *molto forte* is written at the beginning. The staves are arranged in a single system, with some staves having multiple measures of music.

cava largo o

bella il mio sudor

per la gloria parlar faccia il grido dell'amor parlar

This section of the manuscript contains a single staff of music with lyrics written below it. The lyrics are in Italian and appear to be a song or a vocal part. The notation is simpler than the previous section, with fewer beamed notes and rests. The lyrics are: *cava largo o*, *bella il mio sudor*, *per la gloria parlar faccia il grido dell'amor parlar*.

dopo il fi. schia delle bombe ritor sento caca del mamo
 per lo nor faccia il grido dell'a - mor si taccia il grido dell'a - mor

cris. albi e staccato

Handwritten musical score for multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a vertical column, with some staves having multiple systems of notation. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical score for multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a vertical column, with some staves having multiple systems of notation. The notation is in a historical style, likely from the 18th or 19th century.

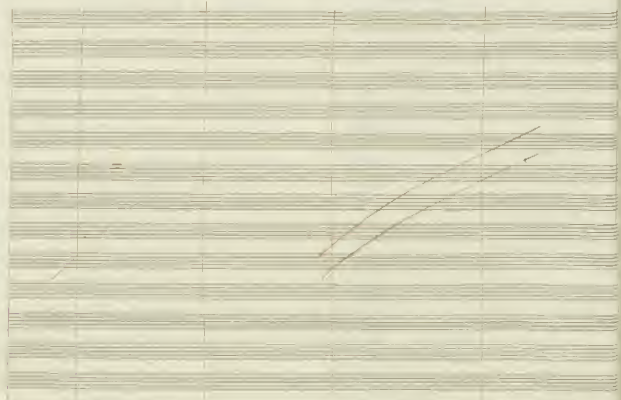
30 batt dal Segno

Vieni o cara cara

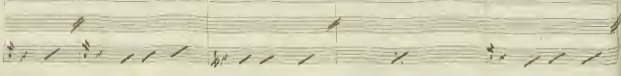
bravo

bravo

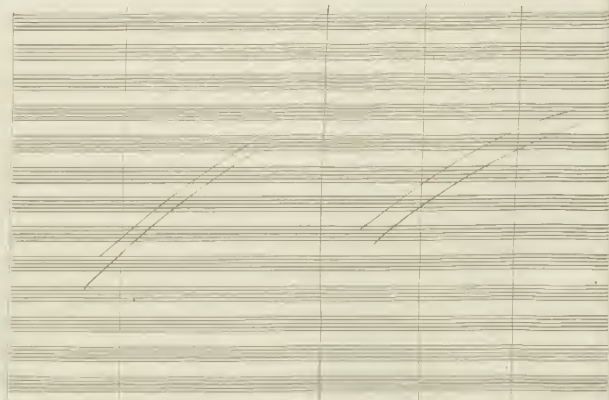
bravo



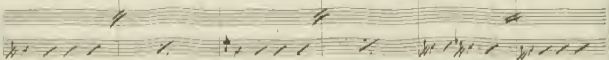
l'ava vien o cara vien o cara mia ri
tella vien o cara mia ri
tella tregi o bella bella

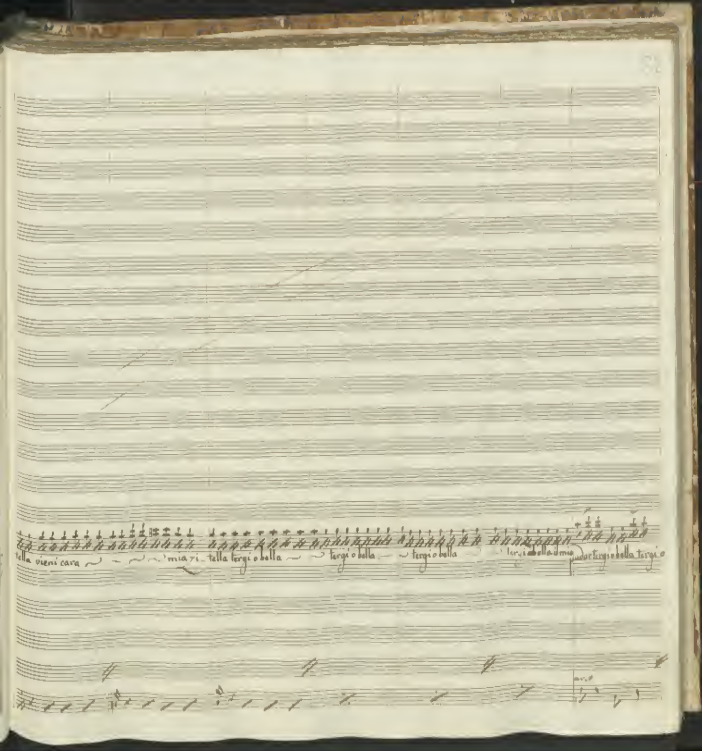


Handwritten musical notation on a single staff, featuring a series of notes and rests. The lyrics are written below the staff: *mio sudor cara* *min yella viene o cara viene o* *cara viene o cara mia*.



Te la visio cara mia, itella tregio bella mio juder visio cara cara cara mia



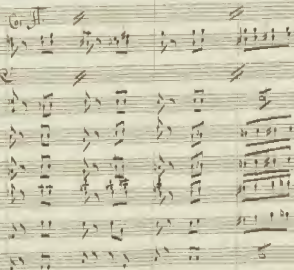


bella mia fuor targo bella
S'io me fuor — — — — — oara targo bella il mio

for

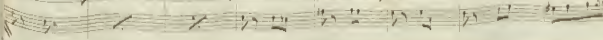
Poco più animato mosso e deciso

1. batt. dal Segno \sharp al \sharp

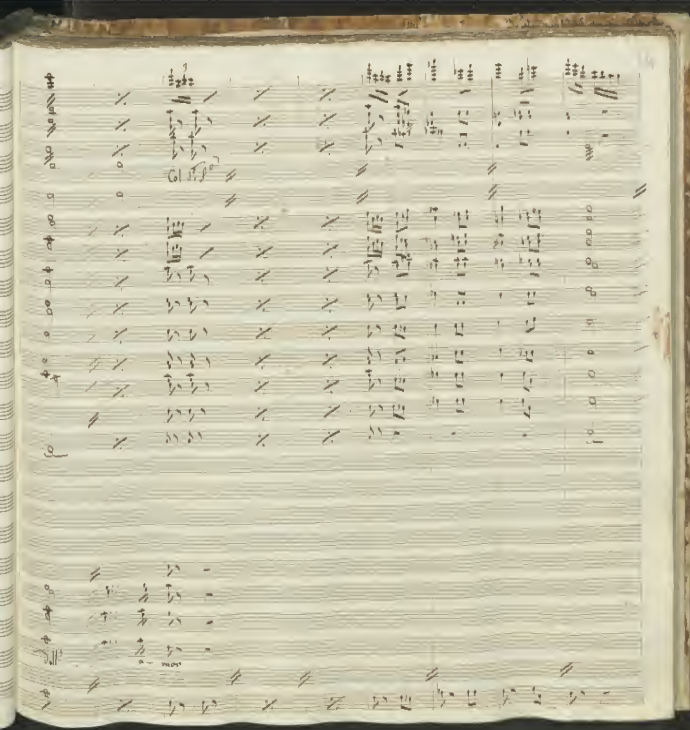


Archi con i Violini del Oro

per la gloria e per lo nome taccia il grido dell'a - mor per lo - nor per lo - nor taccia il grido dell'a -



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings. The lyrics are written in Italian, with some words appearing in a stylized or shorthand form. The score is divided into two main sections by a large diagonal slash across the middle. The bottom section includes the lyrics: *mor dell'a - mor si taccia il gri do dell'a - mor si taccia il gri do dell'a - mor*. The paper shows signs of wear, including discoloration and some staining.



Handwritten musical notation on a manuscript page, featuring staves with notes, clefs, and various musical symbols. The notation is arranged in two main sections, one on the left and one on the right, separated by a central vertical line. The left section contains several staves with notes and clefs, while the right section contains a large block of notation with many notes and clefs. The manuscript is written in a historical style, likely from the 16th or 17th century.

Leitura N.º Mercante

Ricci e Duetto

Handwritten musical score for a full orchestra and vocal soloist. The score is written on 20 staves, each with a label for the instrument or voice part. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff, labeled 'Violini', contains the most detailed notation, including a key signature of one flat and a time signature of 3/4. The subsequent staves for 'Viola', 'Violoncelli', 'Bassi', 'Fagotti', 'Clarinetti', 'Flauti', 'Oboi', 'Trombe', 'Tromboni', 'Tubi', 'Percussioni', 'Violoncelli', and 'Bassi' show varying degrees of notation, with some parts being more active than others. The bottom two staves, labeled 'Violoncelli' and 'Bassi', show a more active melodic line. The paper is aged and shows signs of wear, with some staining and discoloration.

Violini

Viola

Violoncelli

Bassi

Fagotti

Clarinetti

Flauti

Oboi

Trombe

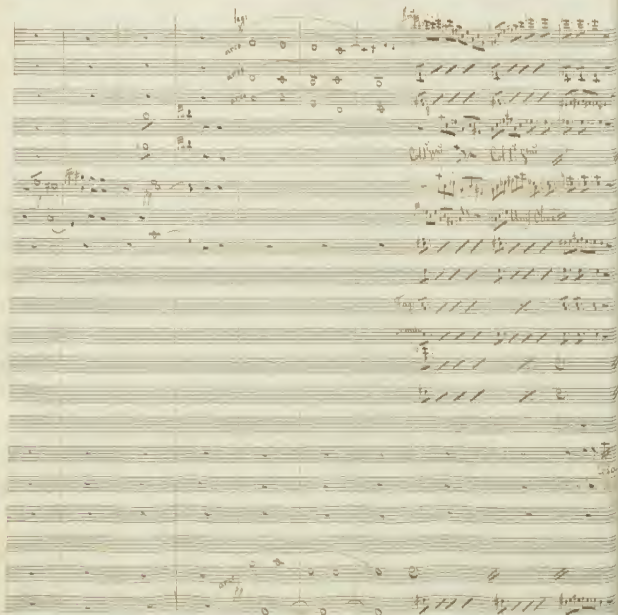
Tromboni

Tubi

Percussioni

Violoncelli

Bassi



2. tempo

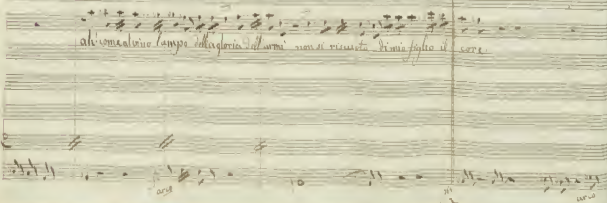
A handwritten musical score on aged paper. The top system consists of five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a multi-measure rest for 16 measures, indicated by a large '16' and a diagonal line. The subsequent staves also contain multi-measure rests for 16 measures. The notation is in a cursive, handwritten style. Below the first system, there are several more staves, some with notes and some with rests, continuing the musical piece.

per grido di guerra

Oh! come è bella la voce che trilliamo al Campo

3. tempo

A handwritten musical score on aged paper. The top system consists of five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a multi-measure rest for 16 measures, indicated by a large '16' and a diagonal line. The subsequent staves also contain multi-measure rests for 16 measures. The notation is in a cursive, handwritten style. Below the first system, there are several more staves, some with notes and some with rests, continuing the musical piece.



All: Debo

Pi: Tempo

perché di pari fiamma egli non arde ancora
qual cupido accende, senza fender la terra

Handwritten musical score on aged paper, featuring multiple staves and vocal parts. The score includes the following elements:

- Vocal Parts:** Labeled "alt:" (alto) and "au:" (a cappella). The lyrics "Oh! la pija al ornate la ruyia vota" and "se sol qui te sto" are written below the staves.
- Instrumental Parts:** Labeled "clavij:" (clavier) and "basso." (basso).
- Other Labels:** "Solo" is written on the left side of the page.
- Handwritten Notes:** The score is written in a cursive, handwritten style, with various musical notations including notes, rests, and clefs.

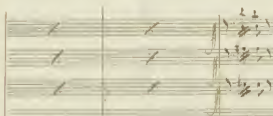
Handwritten musical notation on staves, including notes, rests, and dynamic markings like 'p' and 'f'.

mia madre sei pronta già malor, ni miei figli all'infamia di tua vita

Libra. Boro eccome loto in pace

Signor. gran capo in quel tempo

Handwritten musical notation on staves, including notes, rests, and dynamic markings like 'p' and 'f'.



quasi tutti

fatte che lunga e fa parria d'illo non puote chi se lo tuono e hi valongro perit chi accorrono e chi e qui oseria Raggio d'hor morte

Handwritten musical notation on three staves. The notation is in a historical style, possibly 17th or 18th century. It features a treble clef and a key signature of one sharp (F#). The first staff has a single note, the second staff has a single note, and the third staff has a single note. The notes are connected by a horizontal line, suggesting a single melodic line.

all.

Handwritten musical score for multiple instruments, including woodwinds and strings, with various notes and rests.

Oh gio ja

tutti
Nehiara, ah, rasi a lo bofo ala montagna se cur contra mazz'ora

all.

Handwritten musical score for multiple instruments, including woodwinds and strings, with various notes and rests.

all.



Presto



si quel tugurio al cuto



mole

si fatta naca

stullanno naca mole alla guerra alla guerra Eula mos

all.





bravo davvero mia vecchia comata ah ah questa gamba anch'io con

terza e quarto - se so mife alluca

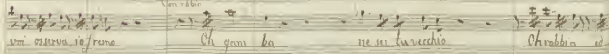
maraglia la tu - fraglia



Presto



Con rubio

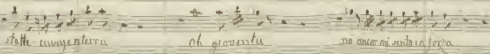


un osteria se frena

Oh gam ba

ne in larechio

Oh rabbia ed



stella cingentura

Oh gioventu

no ancor mi resta in forza

Presto



alle fine

X

in musica nuova e timante

presento a voi me

così nel conio a voi non ha tanto



ne qual con l'unor si igno - ri quanto in me qua un uom tremò, un uom di ferro al poter si vertì allor al poter si vertì

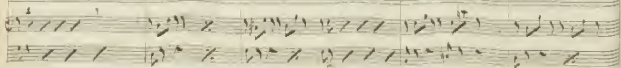


Handwritten musical score on multiple staves. The notation is dense, featuring many beamed notes and rests. Some staves are labeled with text: "Unison" and "Org. Chorus". The manuscript is written in dark ink on aged, slightly discolored paper.

Handwritten musical score with lyrics in Italian. The lyrics are written below the staves. The text includes: "Lion sorgere i se fusi in tomba sorgere i se fusi in tom - ba" and "nuovo piratini già frate murla spinge in cala e". The notation continues with various musical symbols and rests.



premi muto spinge muto spreme e riforme un uomo ero uello contro cui solo non ho cuore spinto in una gita preme muto spinge muto a



punta d'arco

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various rhythmic values and articulation marks. A large section of the score is crossed out with diagonal lines. The text "Con Vento Pi." is visible in the middle of the page.

Spontale

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various rhythmic values and articulation marks. The text "Spontale" is written above the first staff. The lyrics "per me e ritorno un uero no all'acuto cu uolè meti vha nua opito in megi fra e muto gngi edaba e prua e ritorno un uero no all'acuto cu uolè meti" are written below the staves.

Con V. p.

Con V. p.

Da Capo ballate 30 val + al p

o ha cretano un uom no - vello con ha sui volor non o ha cretano sui volor non o ha

do pur cretano non se - a un po





all'aria della barriera già lo sango neppa sbuffa già lo sango neppa sbuffa e rivole un mo' bello che preferma che preferma. Cui

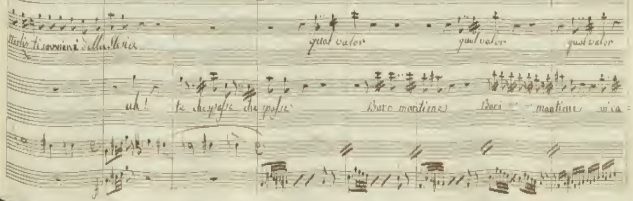
Handwritten musical notation for the vocal line, featuring a treble clef, a key signature of one sharp (F#), and a complex melody with many beamed notes and rests.

Handwritten musical notation for the basso continuo line, featuring a bass clef and a simpler melody with many beamed notes and rests.

fin all'idea della bac... uffa già la saggia non par buffa è riveste un mago bella che profuma la città all'aria

This image shows a page from a handwritten musical manuscript. The page is aged and features several staves. The upper portion of the page contains a series of staves, some of which are crossed out with diagonal lines. On the right side, there is a vertical column of musical notation, possibly for a choir or multiple instruments. The lower portion of the page features a single staff with a vocal line, accompanied by a piano accompaniment. The lyrics "città n' che prodoma na Citta" are written below the vocal line. The notation is in a historical style, likely from the 18th or 19th century.

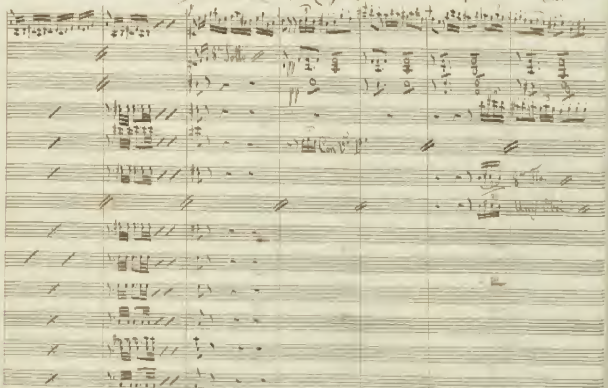
città n' che prodoma na Citta



Allegro giocoso

43

Lib



qual uol

in Austria in Boemia fu uol uol uol uol

saie e fye tre fye

ohu lompantico io son pazzo ne fellema chio



43

44

7

8

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is divided into two main sections, marked 43 and 44. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed with the musical notation.

Section 43:

quadrante in quel monte fuorcaldi fuora a fronte

Section 44:

io di ruer alla Villoria

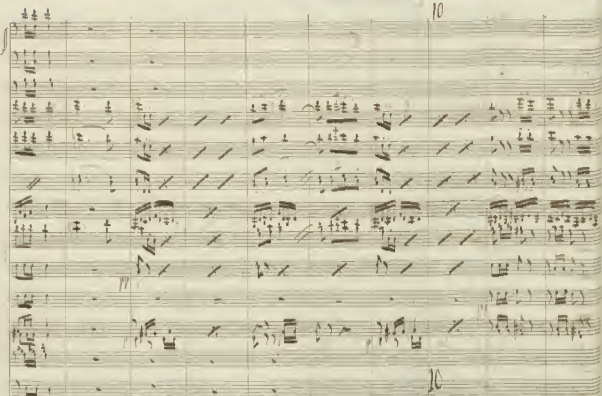
gio di sergatoa zuzzeria par a piglia piglia puer

me mellelme a um

Continua lo stesso movimento in due

Handwritten musical score for a two-part setting. The score is written on multiple staves, with the right-hand part (treble clef) and the left-hand part (bass clef) clearly visible. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are written below the staves, including the words "Oh bei", "oh di felici", "Dun a", "pri", "filiata", and "lor". The notation includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows some staining.

Oh bei oi oh di felici Dun a pri filia e
lor



Unif

Unif

Come le quattro prima

Qui s'arresta di lida sta fra le bombe e i nemici la dell'umla vista sta fra le bombe e i nemici la dell'umla vista

unizanti a lida sta fra i nemici e nemici

40

Sempre, lo stesso movimento in quarto

Handwritten musical score for a vocal and instrumental ensemble. The score is written on multiple staves. The top staff features a melodic line with many sixteenth notes. Below it are several staves for other instruments or voices, some with lyrics. The lyrics are in Italian and describe a scene of war and suffering. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Lyrics (Italian):

sta tiramenti in Siria allora che i nemici erano sul punto
pari ad aquila giacobina

sta dell'altre epoca che li babilonia lontani
molti d'eroi

Handwritten musical score on the left page of an open manuscript. The page contains several staves of music, with measures numbered 11 and 12. The notation includes various musical symbols such as notes, rests, and bar lines. The ink is dark and the paper shows signs of age and wear.

Handwritten musical score on the right page of an open manuscript. The page contains several staves of music, with measures numbered 11 and 12. The notation includes various musical symbols such as notes, rests, and bar lines. The ink is dark and the paper shows signs of age and wear.

di laudami al choro (tempo un poco più tosto)
ed il resto
Ch'quel giorno
tutta mila prigioni tutte quante granatieri
zife zife lapidano a tutti e due
un che va

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is divided into two main sections by a large diagonal line.

Top Section: Contains several staves of music, including vocal parts and instrumental accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Bottom Section: Features a large block of music with lyrics written below the staves. The lyrics are in Italian and include the following phrases:

- mi atteso va gloria gloria oh quel
- lori so patra gia onore amore con amore e obedi piam uera

The manuscript shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes various musical symbols, including notes, rests, and dynamic markings.

Lyrics visible on the page:

Oh bei di oh di fa li-ci Dun a-jod di lita e

Ung

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The first 10 staves contain complex musical notation, including many beamed sixteenth and thirty-second notes, and some staves are marked with large 'X' symbols. The 11th staff contains the lyrics: *fra le bombe fra le bombe di ne-mici la Dell' uom la vita la dell'*. The 12th staff continues the musical notation below the lyrics. The paper shows signs of wear, including creases and discoloration.

Dal 710 al 710
per l'altus B:

mem la vita sta oh bei tempi oh di fe-lici l'un april di lieta sta fra le bombe ed ine
sta oh bei tempi oh di fe-lici l'un april di lieta sta fra le bombe ed ine

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top half of the page contains three staves that are mostly blank, with some faint pencil markings. Below these, there are three staves of music. The first staff has lyrics written below it: "mici la dell' uom la vi ta sta fra la bombi o i ne mici la dell' uom la vi ta". The second staff continues the melody. The third staff has a few notes and rests. At the bottom of the page, there are two more staves, one of which has a few notes and rests. The paper shows signs of age, including discoloration and some wear along the edges.

mici la dell' uom la vi ta sta fra la bombi o i ne mici la dell' uom la vi ta

Handwritten musical score on aged paper, featuring multiple staves and a vocal line with lyrics.

The score includes the following parts and markings:

- Violin:** Indicated by the word "Violin" at the top right of the first staff.
- Harmonica:** Indicated by the word "Harmonica" on the second staff.
- Contra Bass:** Indicated by the word "Contra Bass" on the third staff.
- Lyrics:** A line of handwritten text in Italian, likely a vocal melody, is written below the instrumental staves. The lyrics are: *sta fra le loro braccia in un'isola di tanta vita sta fra le loro braccia in un'isola di tanta vita sta oh dei tempi in cui fu così oh dei tempi in cui fu così*
- Drum:** Indicated by the word "Drum" on the bottom staff.

The notation includes various musical symbols such as notes, rests, and dynamic markings, characteristic of early 20th-century manuscript notation.

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of multiple staves. The top section features a complex arrangement of staves, likely for a choir or orchestra, with various musical notations including notes, rests, and bar lines. Below this, there is a section with lyrics written in a cursive script. The lyrics are: "lisci on bu tempi oh si fo lisci san qoril d'ietas ta fra le bombe la dell'uomo la vita sta". The bottom section of the page shows more musical notation, including a large, stylized initial 'S' and a question mark. The paper shows signs of wear, including creases and discoloration.

lisci on bu tempi oh si fo lisci san qoril d'ietas ta fra le bombe la dell'uomo la vita sta





Leonor. M^o Meridante. Sienno, e quartetto finale A^{ve} 3. tutto f^o

Rec^{vo}

Violini
Viola
Flauto
Oboe
Clarinetto
Fagotto
Coro
Truppe
Tromboni
Organo
Timpani
Faghielma
Barone
Burger
Streich
Violoncelli
Allegro

Handwritten musical score on three staves. The first section is marked 'Lento' and the second 'presto'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

[illegible]

Handwritten musical score for multiple voices and instruments. The notation includes staves with notes, rests, and various musical symbols. The text is written in a cursive script, likely Italian. The score is divided into several systems, with some parts marked with 'C' and 'B' (Cantata and Bass).

Cap. in 4^a

C. Cantata
C. Bass

trém.
trém.
trém.

Handwritten musical score for a single voice or instrument. The notation includes staves with notes, rests, and various musical symbols. The text is written in a cursive script, likely Italian. The score is divided into several systems, with some parts marked with 'C' and 'B' (Cantata and Bass).

fiore. crebbi ed uccisi di verde all'ombra or lo buferai lo minacciasti sul cui sospetto nullo non mai potrei

trém.
zitta Dot.

Pietro

trém.
trém.

chicchi



ma di di ciao c'hai
il poter vostro, amaro
per un'ora di tempo
chi e co lui parla porta chi e
chi e co lui parla porta chi e

bi una agnola dopo

la pinto pinto

oh bene voi



All' Ossia

Rec.

Se non
mi ha
fatto
più
che
un
canto

glor - mo
uh zefanno
Dottor fu
uno don jato
Bass
Si pur troppo
che ne ch'el vero
herren

1 2 3 4 5 6 7

All.^o mod^{to}

hæc *march* *march* *Zamparino in q̃es fete hacti d̃ap̃mto* *march* *march* *in h̃u p̃m*

All.^o mod^{to}

Deciso

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is titled "Deciso" at the top right.

The notation includes various musical symbols, including notes, rests, and dynamic markings. The lyrics are written in a cursive script, likely a historical form of a European language.

Key markings and lyrics include:

- Solo* (written above a staff on the left side)
- adagio* (written below a staff on the left side)
- Surano* and *Bonano* (written below a staff in the lower middle section)
- allor deciso nato muore se dementibus ha moro* (written below a staff in the lower middle section)
- credete* (written below a staff on the right side)
- come era l'umore* (written diagonally on the right side)

The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and some clef-like symbols. The manuscript is written in a historical style, possibly 18th or 19th century.

Handwritten musical score on two staves with Italian lyrics. The lyrics are: "io umil petto a grand'ento aggravo", "au Jach in questo affetto", "pergiuro d'altro li a'."

Como 2da. Variaz. 12. 51.

me me so cabl Pinjannesh Pinjannesh

Sigmar Sigmar

Ohimo

Handwritten musical score for multiple staves. The notation is dense, featuring many beamed notes and rests. The staves are arranged in a system, with some staves having clefs and key signatures. The handwriting is in ink on aged paper.

Handwritten musical score with lyrics in Italian. The lyrics are written below the notes. The notation includes clefs, key signatures, and various musical symbols.

ale cessale
 Cagion vobis
 più propriar così
 un-mento de
 quat dritto
 trici ma-ella
 d'insal

for y

A handwritten musical score for the song 'The Rose Tree'. The score is written on five staves. The first staff is the melody, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the bass line, starting with a bass clef. The third staff contains chords, indicated by numbers 1 through 7. The fourth and fifth staves contain additional musical notation, including slurs and accidentals. The title 'The Rose Tree' is written at the top right of the page.

201. *Ammonia* 1. 2

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on a single page of aged, yellowed paper. It features a single melodic line on a five-line staff. The notation is in a style typical of 19th-century manuscript notation, with many beamed eighth and sixteenth notes, suggesting a lively tempo. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics "The Rose Tree" are written in a cursive hand below the staff. There are several corrections and annotations in the score, including a large "X" over a section of the melody and the word "Solo" written at the bottom left. The paper shows signs of age, including creases and discoloration.

[illegible]
$$I_{\text{eff}} = e \cdot I_{\text{impulse current}}$$

dec 24 1941

See also *see you're a little better*

2354

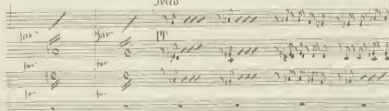
10476

not be

[illegible]

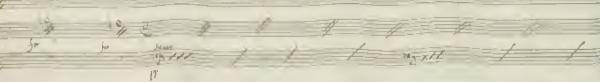
5. 2. 3. 4.

frico



Come dei cameli
1. 2. 3. 4.

giorno dell'orgoglio e della superbia, di cui parla nel suo primo libro, dove si dice che il primo e l'ultimo re d'oro regnò nel suo regno, e che il suo



Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on 15 staves. The first staff is the vocal line for the Soprano, starting with "L'Espresso". The second staff is the vocal line for the Tenor, starting with "L'Espresso". The third staff is the vocal line for the Bass, starting with "L'Espresso". The fourth staff is the vocal line for the Alto, starting with "L'Espresso". The fifth staff is the vocal line for the Soprano, starting with "L'Espresso". The sixth staff is the vocal line for the Tenor, starting with "L'Espresso". The seventh staff is the vocal line for the Bass, starting with "L'Espresso". The eighth staff is the vocal line for the Alto, starting with "L'Espresso". The ninth staff is the vocal line for the Soprano, starting with "L'Espresso". The tenth staff is the vocal line for the Tenor, starting with "L'Espresso". The eleventh staff is the vocal line for the Bass, starting with "L'Espresso". The twelfth staff is the vocal line for the Alto, starting with "L'Espresso". The thirteenth staff is the vocal line for the Soprano, starting with "L'Espresso". The fourteenth staff is the vocal line for the Tenor, starting with "L'Espresso". The fifteenth staff is the vocal line for the Bass, starting with "L'Espresso". The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the staves.



Garghulma

She

fine

lunatic

He was a little magisterial and a little

He was a little

He

He

He

He

He

He

He

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in Italian and include the phrase "giuro al ciel" (I swear to heaven).

The score is written in a historical style, likely from the 18th or 19th century. It includes various musical notations such as notes, rests, and clefs. The lyrics are written below the staves, with some words appearing in a larger, bolder font.

Key lyrics visible include:

- giuro al ciel
- la
- giuro al ciel
- non son su =

The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and various musical symbols. The lyrics are written in Italian.

Lyrics visible on the page:

- partidarsi man
- Canaboe
- 8^o Jello all'Officina
- no hermanito
- il un suo pari o un suo pu ri si - dore
- perho non zano
- non zano
- zello
- zello zello

Handwritten musical notation on staves, including notes, rests, and dynamic markings such as *for* and *Una*.

Handwritten musical notation on staves, including notes, rests, and dynamic markings such as *for* and *Una*.

Handwritten musical notation on staves, including notes, rests, and dynamic markings such as *for* and *Una*.

Handwritten musical notation on staves, including notes, rests, and dynamic markings such as *for* and *Una*.

Handwritten musical notation on staves, including notes, rests, and dynamic markings such as *for* and *Una*.

Handwritten musical score for a vocal ensemble. The score consists of multiple staves, each with a vocal line. The notation includes various clefs, notes, rests, and dynamic markings. The music is written in a historical style, with some staves showing complex rhythmic patterns and others showing more melodic lines. The score is divided into two main sections by a double bar line.

Handwritten musical score for a vocal ensemble. The score consists of multiple staves, each with a vocal line. The notation includes various clefs, notes, rests, and dynamic markings. The music is written in a historical style, with some staves showing complex rhythmic patterns and others showing more melodic lines. The score is divided into two main sections by a double bar line.

Dieci più incanto
 che
 che

Un - resti
 a tutto
 trar - mi

no quier morda u.

12

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The visible lyrics are:

pus le non mandorle de Jean de l'île de la chaux hier soir j'ai pu faire j'ai pu s'illuminer

The notation includes various musical symbols, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *ff* (fortissimo). The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The staves are arranged in two groups of five, with a large gap between them. The ink is dark and the paper shows signs of age and wear.

Handwritten musical score on five staves, continuing from the previous section. The notation includes lyrics written below the notes. The lyrics are: "litto un de litto oh bene oh Cielo che fu oite". The notation is less dense than the upper section, with more space between notes and some rests. The staves are arranged in a single block.



andte

1.

2.

3.

Handwritten musical score for three systems, each with three staves. The notation includes various musical symbols such as notes, rests, and clefs. The first system is marked "andte". The second system is marked "1.", "2.", and "3.". The third system is marked "Simp. in D".

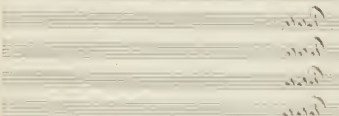
Handwritten musical score for a single system with three staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has the text "Ja tremi in de ym" written below it.

Handwritten musical score for a single system with three staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has the text "andte" written below it.

fremolo piano

This section of the manuscript contains a complex piano accompaniment. It begins with the instruction "fremolo piano". The notation is dense, featuring numerous triplets, slurs, and dynamic markings such as "p" (piano) and "f" (forte). The music is written across several staves, with some staves showing repeated rhythmic patterns. The handwriting is in a cursive style typical of 18th or 19th-century musical notation.

This section of the manuscript contains a vocal line with French lyrics. The lyrics are: "d'ouïr", "c'est", "o-mni-um", "piu", "sol", "loue", "il", "bravo", "et", "c'est". The music is written on a single staff with a treble clef. The notation includes various note values, rests, and slurs. The handwriting is consistent with the rest of the manuscript.



(come dei bambini)
1. 2. 3.

lor tu hanti in dogno tu impelli-drai tu con la tua a prebromi uoltero in braccia accolti d

2^a 3^a 4^a 5^a 6^a 7^a 8^a 9^a 10^a 11^a 12^a 13^a 14^a 15^a 16^a 17^a 18^a 19^a 20^a 21^a 22^a 23^a 24^a 25^a 26^a 27^a 28^a 29^a 30^a 31^a 32^a 33^a 34^a 35^a 36^a 37^a 38^a 39^a 40^a 41^a 42^a 43^a 44^a 45^a 46^a 47^a 48^a 49^a 50^a 51^a 52^a 53^a 54^a 55^a 56^a 57^a 58^a 59^a 60^a 61^a 62^a 63^a 64^a 65^a 66^a 67^a 68^a 69^a 70^a 71^a 72^a 73^a 74^a 75^a 76^a 77^a 78^a 79^a 80^a 81^a 82^a 83^a 84^a 85^a 86^a 87^a 88^a 89^a 90^a 91^a 92^a 93^a 94^a 95^a 96^a 97^a 98^a 99^a 100^a

Legatissimo

1.

2.

3.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into three sections, numbered 1, 2, and 3, under the heading *Legatissimo*.

The lyrics are written in Italian and include:

Jaci - ah - laci - qui nel mio petto qui nel mio petto ipertanto m'agui ipertanto
ha ha - mi ha buoni (si - do) no
ah - di qual pe - rigo
Ue uelto gualto dei principi dei principi
Se breche si incanto e

The notation includes various musical symbols, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). There are also some handwritten annotations and corrections in the margins.

1.

2.

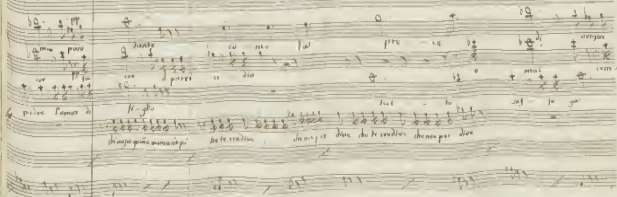
Handwritten musical score for two systems, labeled 1. and 2. Each system contains five staves with various musical notations including notes, rests, and clefs. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score with lyrics in French. The lyrics are: "nague si par un fait", "in - ven - do", "pro - sterna", "mou", "maux heu - reux", "che le ex - ce -", "de ma par", "Jus de te con", "Jus de ma per - dition".

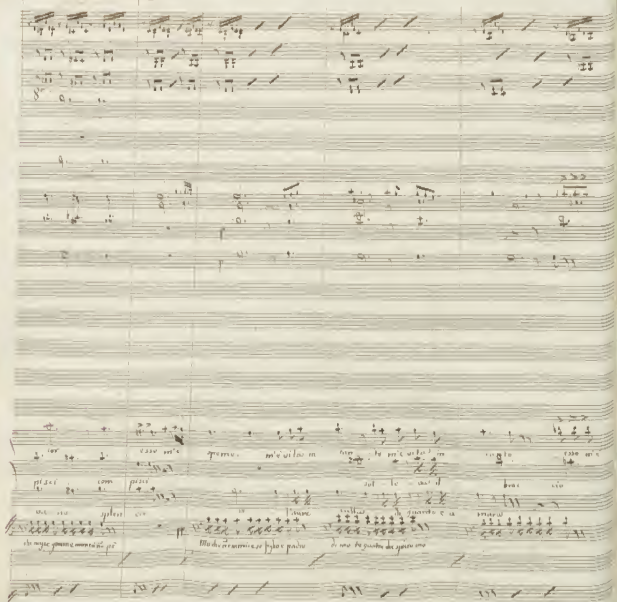
3.



2
over the summer 1.2.3



செய்ய



[illegible]

[illegible]

affrettando

Intenuto

affrettando

affret

stall

Coro d. Eie lo, desso mi saluta a mor
Coro sul leua il benauo uen ti il cor
Coro oh carie misere han lieta il cor
Coro d. Eie lo, desso mi saluta a mor
Coro sul leua il benauo uen ti il cor
Coro oh carie misere han lieta il cor
Coro d. Eie lo, desso mi saluta a mor
Coro sul leua il benauo uen ti il cor
Coro oh carie misere han lieta il cor

affrettando

Intenuto

Handwritten musical score on a single system with five staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth and fifth staves have bass clefs. The notation is dense and includes many accidentals and slurs.

segue finale

Handwritten musical score on a single system with five staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth and fifth staves have bass clefs. The notation is dense and includes many accidentals and slurs.

Tanfura di Ottom

Violini

Fute

Flauto

Oboe

Clarinetto in Bb

Corni in Fa

Trombe in Fa

Tromboni

Violoncelli

Contrabbassi

Coro

Sinfonia di Ottone

Sento i miei, sento i miei, che il Sinfonista o più ap'

Scherzoso

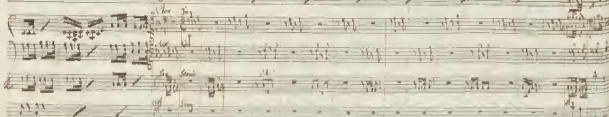
And. Joubert



Colt. Vno

Colt. Vno

Due chello al 1. Vno



Giorgia

ah

fremi

fre - mi

tu

parla

o pello omni ap - pel - la

ah maghi erica

Sanctus e prona

Il Santu ro omni ap - pel - la

Il Santu ro omni ap - pel - la

ff

ff

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian.

Lyrics visible on the page include:

- Sancta Sola
- come prima
- Sanctus (come prima)
- puella
- di du fia
- Egli e quonhamallo estremo
- in Jona (COTO)
- Ja magiam
- Ja naja
- Fora

Handwritten musical notation on a page from an old manuscript. The notation is written on a series of staves. The first staff shows a sequence of notes, followed by a series of slanted lines indicating a continuation or a specific performance instruction. The notation is written in a cursive style, typical of 18th or 19th-century manuscripts.

*(come Sopra) del Sopra
al Sopra 4^a
per 10 battute.*

Handwritten musical notation on a page from an old manuscript. The notation is written on a series of staves. The first staff shows a sequence of notes, followed by a series of slanted lines indicating a continuation or a specific performance instruction. The notation is written in a cursive style, typical of 18th or 19th-century manuscripts.

Il Danubio di ogni neppella

Il Danubio di ogni neppella

This is a page from a handwritten musical manuscript, likely an 18th or 19th-century score. The page is numbered '13' in the top right corner. It features approximately 15 horizontal staves. The upper half of the page contains mostly empty staves, while the lower half is filled with musical notation, including notes, rests, and bar lines. Below the staves, there are several lines of handwritten text in a cursive script, which appear to be lyrics. Some of the legible text includes 'Ceco', 'Pre di', 'proh: uolo', 'da il samburo', 'che il samburo qua', 'il Sam', and 'il Sam'. There are also some markings that look like 'magnam' and 'magnam' repeated. The paper is aged and shows some staining and wear along the edges.

[illegible]

due e piano

Scherzoso piano

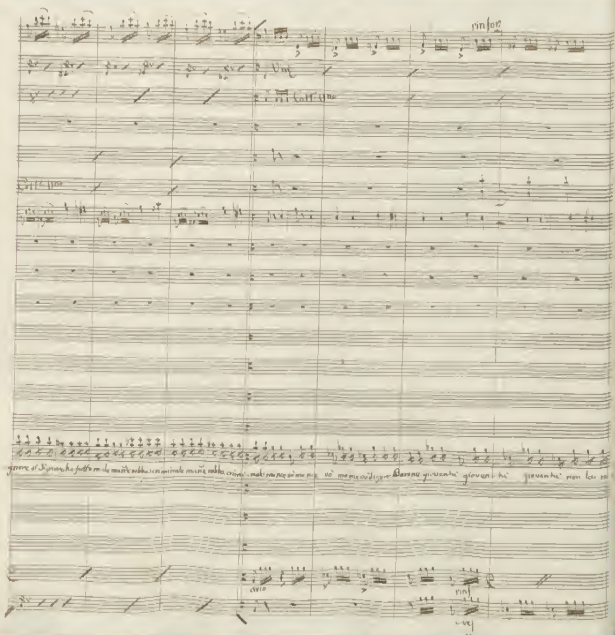
Handwritten musical score on aged paper. The score consists of multiple staves, some with musical notation and others with lyrics. The lyrics are written in Italian. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and some wear along the edges.

Lyrics (from top to bottom):

due e piano

Scherzoso piano

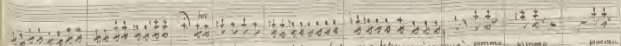
rimando al bel tuo pensiero
che ti parlo n'ogni cosa
non hai fatto la tua fine senza
cogliere ma non s'è più posto n'tra lei
spina e la spina di se stessa



tutti forte

2.

5.



Quand'io più non ricevo che le felle di primo ista. Quando par che s'ingaglierà, sale tempo talo tempo, anche tempo più accenna.

2

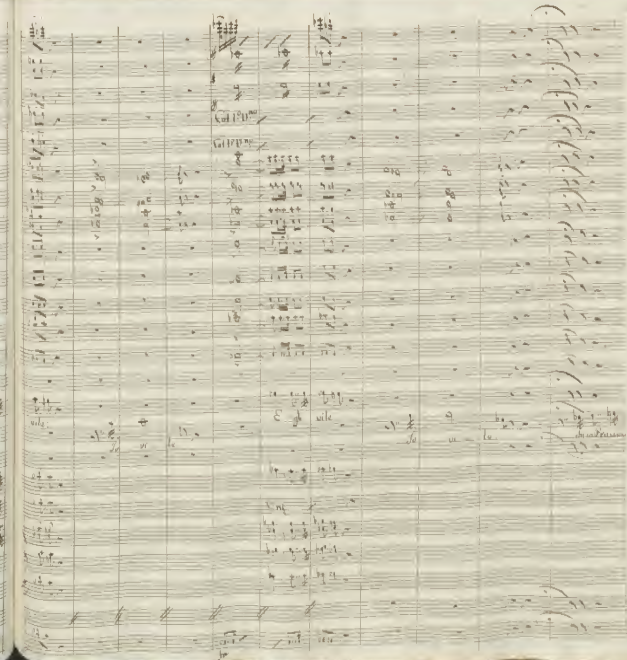
3.

2.

4

with forte

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *forte*. The score is written in a historical style, possibly from the 18th or 19th century. The paper shows signs of age, including discoloration and wear along the edges. The notation is dense and covers most of the page, with some larger, more decorative markings interspersed among the staves.



Succa



to the extent of a hole in

10

11

17

1840

22

—

11

pr. 24

10

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

100

10

1

[illegible]

1844

July

10

Mod.^o quasi Andante

The musical score is written on 24 staves. The first section, marked 'Mod.^o quasi Andante', spans from the first staff to the middle of the page. It includes staves for various instruments, with some staves showing complex rhythmic patterns and others showing rests. A large, dense block of notation is visible in the middle of the page, possibly representing a full orchestral texture or a specific instrumental part.

The second section, marked 'Moderato', begins in the lower half of the page. It features vocal parts with lyrics written below the staves. The lyrics are in Italian and include the following phrases:

- Padre, ah Padre questo accento sembra fiero all' alma io*
- Padre, ah Padre questo accento sembra fiero all' alma io*

The score concludes with a final staff marked 'Mod.^o quasi Andante'.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on aged, yellowed paper with multiple staves. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Italian. The score is divided into sections, with some parts marked "Canto" and others "Recitativo". The handwriting is in ink, and the paper shows signs of wear and discoloration.

allegro

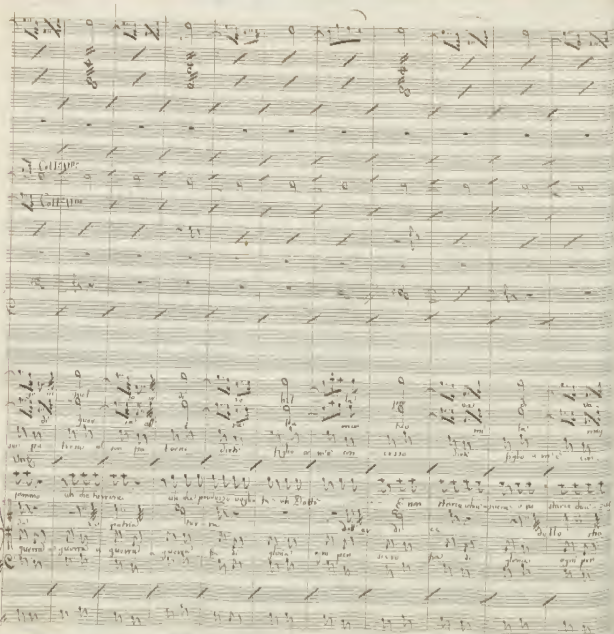
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The tempo marking "allegro" appears at the top and bottom of the page.

Lyrics visible include:

- in 2^a
- in 3^a
- in 4^a
- in 5^a
- in 6^a
- in 7^a
- in 8^a
- in 9^a
- in 10^a
- in 11^a
- in 12^a
- in 13^a
- in 14^a
- in 15^a
- in 16^a
- in 17^a
- in 18^a
- in 19^a
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- in 97^a
- in 98^a
- in 99^a
- in 100^a

Handwritten musical score for "Gloria di Gioselegio per il coro" by Giovanni Battista Pergolesi. The score is written on 12 staves, with the first five staves for Soprano, Alto, Tenor, Bass, and Organ. The remaining staves are for various instrumental parts. The music is in G major and 3/4 time. The lyrics are in Italian, starting with "Gloria di Gioselegio per il coro".

[illegible]



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age and wear.

Handwritten musical score on ten staves, continuing from the previous section. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age and wear.

do il primo cant. Utas 1.
 Chorus: Sing Ball. Utas 1.
 lo ve fin
 me ve quel de ve de a te
 lo su confor diem d
 fin
 cu
 and po
 stuo
 fin le
 que f. i. m. in de quag
 la
 and
 stuo
 fin le
 que f. i. m. in de quag
 la
 and
 stuo
 fin le
 que f. i. m. in de quag
 la

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The text "Oste Vni. Qui Choro in Plena" is written across the middle of the staves.

Handwritten musical score on ten staves, continuing from the previous section. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The text "Oste Vni. Qui Choro in Plena" is repeated across the middle of the staves.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, including phrases like "rinfar", "pau", "dieu", "gloire", "malo", "vaga", "gao", "pau", "ah", "la", "corpo", "dieu", "muy". The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in a cursive, handwritten style. The score appears to be a single melodic line, possibly for a voice or a single instrument. The handwriting is somewhat slanted and the ink is dark. The paper shows signs of age and wear.

Handwritten musical score for "L'Inno della Patria" by F. Halévy. The score is written on ten staves. The first staff is for the vocal soloist (Vox) and the second for the vocal quartet (Voxes). The third staff is for the piano (Piano). The fourth staff is for the vocal soloist (Vox) and the fifth for the vocal quartet (Voxes). The sixth staff is for the piano (Piano). The seventh staff is for the vocal soloist (Vox) and the eighth for the vocal quartet (Voxes). The ninth staff is for the piano (Piano). The tenth staff is for the vocal soloist (Vox) and the eleventh for the vocal quartet (Voxes). The score includes lyrics in Italian: "Inno della Patria", "Gloria", "Gloria", "Gloria", "Gloria", "Gloria", "Gloria", "Gloria", "Gloria", "Gloria". The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The first four staves are for vocal parts: Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The last six staves are for piano accompaniment (Piano). The music is in 3/4 time and G major. The lyrics are in English and German. The score ends with "Finis".

Vocal Parts:

- Soprano:** The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree.
- Alto:** The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree.
- Tenor:** The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree.
- Bass:** The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree.

Piano Accompaniment:

- The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes.

Lyrics:

The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree.
 Die Rose, die Rose, die Rose, die Rose.
 Die Rose, die Rose, die Rose, die Rose.
 Die Rose, die Rose, die Rose, die Rose.

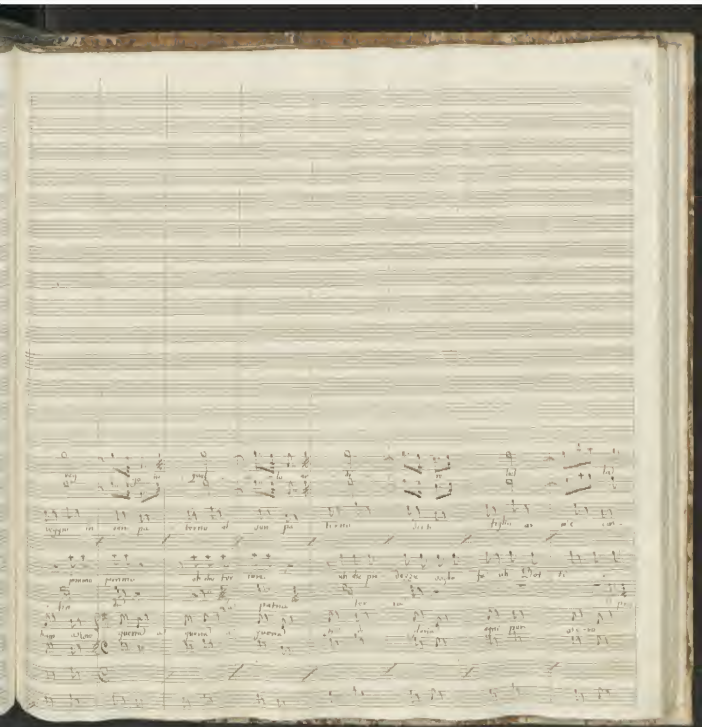
Finis

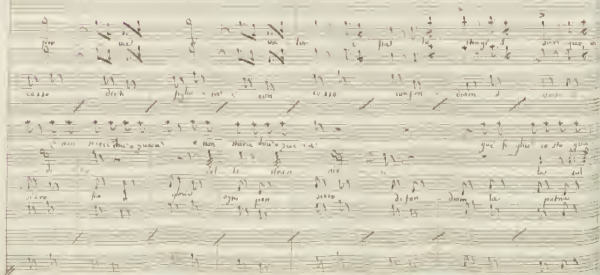
Handwritten musical score for "Il Campiello" by Giovanni Battista Pergolesi. The score is written on ten staves, with the first six staves containing instrumental parts and the last four staves containing vocal parts. The lyrics are in Italian and describe a scene in a garden. The manuscript is on aged, yellowed paper with some staining and a large diagonal crease.

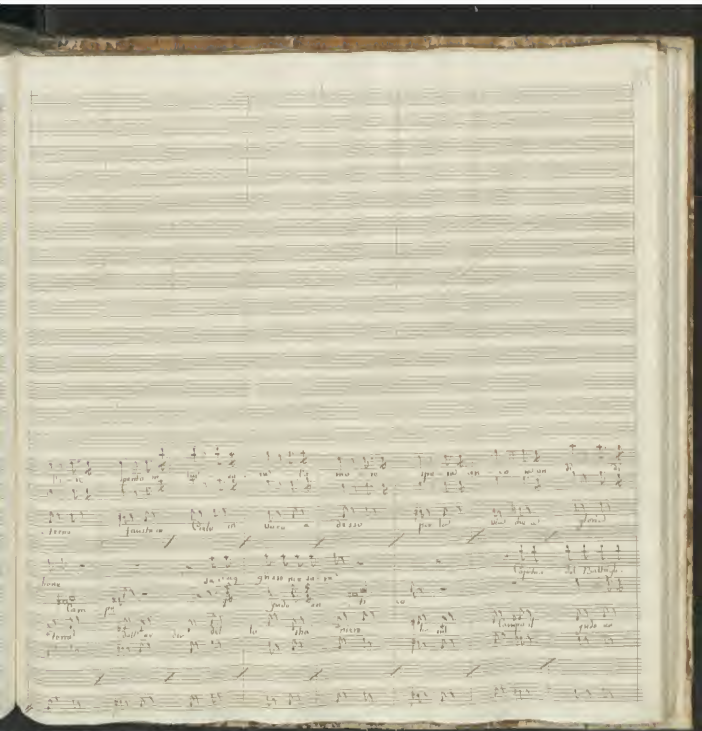
Il Campiello
da *Signor*
al *Signor*

3
3
3
3
3
3
3
3
3
3

al sul
Campiello di giardin
del via
l'aria
ri surge
ra
an
Campiello di giardin
del via
l'aria
ri surge
ra
an
Campiello di giardin
del via
l'aria
ri surge
ra
an
Campiello di giardin
del via
l'aria
ri surge
ra
an









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1899
1900

Handwritten musical notation on a page with ten staves. The notation includes various notes, rests, and clefs. The lyrics are written below the notes.

Stave 1: *que* *glor*

Stave 2: *glor*

Stave 3: *glor*

Stave 4: *glor*

Stave 5: *glor*

Stave 6: *glor*

Stave 7: *glor*

Stave 8: *glor*

Stave 9: *glor*

Stave 10: *glor*

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in Latin, and the notation includes various musical symbols such as clefs, time signatures, and accidentals.

System 1:

Vocal: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

Piano: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

System 2:

Vocal: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

Piano: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

System 3:

Vocal: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

Piano: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

System 4:

Vocal: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

Piano: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

System 5:

Vocal: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

Piano: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

System 6:

Vocal: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

Piano: *per tu* *un* *de a* *gloria* *un* *de a* *gloria*

Рис. 12

Conf. Obel

Handwritten text at the top right, possibly a title or page number.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in a cursive, handwritten style. The score is organized into two systems of five staves each. The first system contains musical notation with some lyrics written below the staves. The second system continues the musical notation and includes the following lyrics at the bottom:

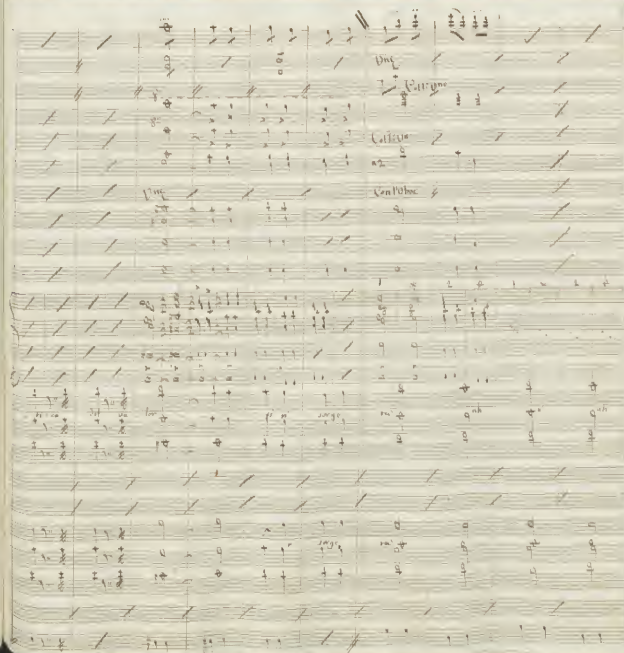
Handwritten lyrics at the bottom of the page:

Handwritten lyrics at the bottom of the page:

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various musical markings. The notation includes clefs, time signatures, and dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo zando). The score is organized into systems, with some staves containing lyrics or performance instructions written below the notes. The paper shows signs of age, including discoloration and wear along the edges.

Fin' Animato
Vibrato

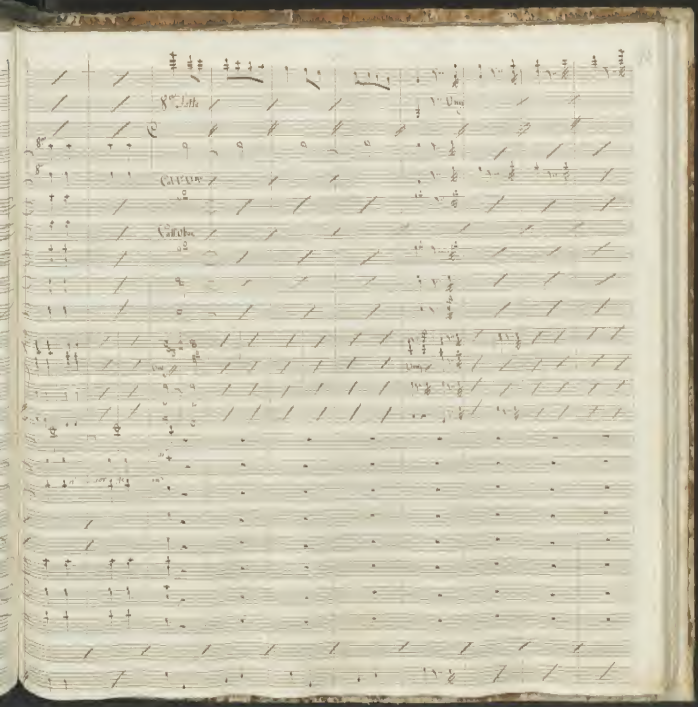
Fin' Animato



Handwritten musical score on aged paper, featuring multiple staves with musical notation and some text annotations.

The score is organized into two main systems, each containing several staves. The notation includes various musical symbols such as notes, rests, and clefs. There are also some text annotations interspersed between the staves, possibly indicating performance instructions or lyrics.

The paper shows signs of age, including discoloration and some wear along the edges. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in a historical style, likely from the 18th or 19th century. The staves are numbered 1 through 10 on the right side.

Fine dell'atto I^{mo}

Contra 11^o / Mandacinas

Alto Secondo No 1

Violini

Viola

Flauto

Clarinetto

Fagotto

Trombe

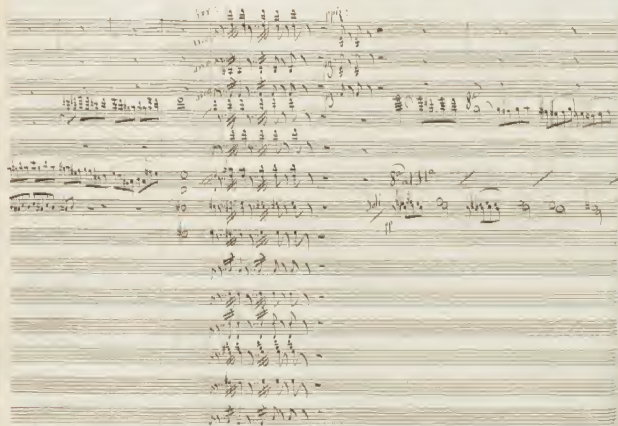
Tromboni

Tuba

Timpani

Contrabbasso

The image shows a page from a handwritten musical score. The staves are arranged vertically, with the following instruments labeled on the left: Violini, Viola, Flauto, Clarinetto, Fagotto, Trombe, Tromboni, Tuba, Timpani, and Contrabbasso. The music is written in a historical style, with various notes, rests, and dynamic markings. The paper is aged and slightly discolored. The score is for a symphony, as indicated by the title 'Alto Secondo No 1'.



III^a

Recuo

III^a

In Cafa

in Cafa

in Cafa

In In

Oh madre mia conforto al mio ritrovato l'ambascia che mi chagge il

Handwritten musical score for a vocal ensemble. The notation includes staves with notes, rests, and dynamic markings such as *ff* and *ff*. There are also some markings that appear to be "ff" with a slash through them.

Handwritten musical score for a solo voice part, labeled "Solo". The notation includes staves with notes and rests.

Handwritten musical score for a vocal ensemble. The notation includes staves with notes, rests, and dynamic markings such as *ff* and *ff*. There are also some markings that appear to be "ff" with a slash through them. The lyrics are written in Italian: "fin dall'infanzia ajuto mi di giungere" and "la compagna mia e se non so se tu sei di punto".

Tempo

And: 110/330

93

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth and fifth staves have bass clefs. The notation is dense and appears to be a complex piece of music.

Solo

Solo

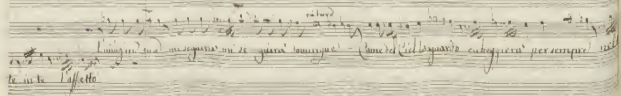
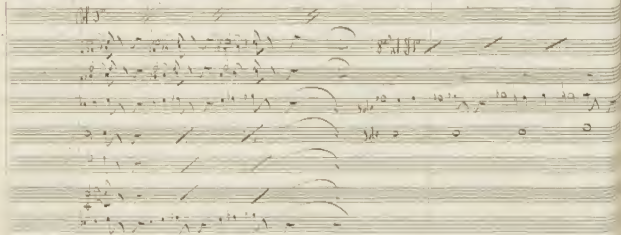
Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and dynamic markings. The staff has a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and dynamic markings. The staff has a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex piece of music.

Allegro

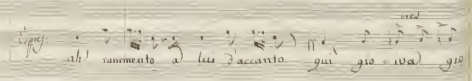
Allegro

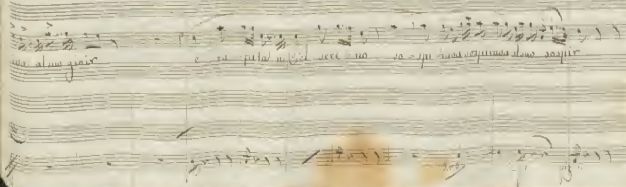
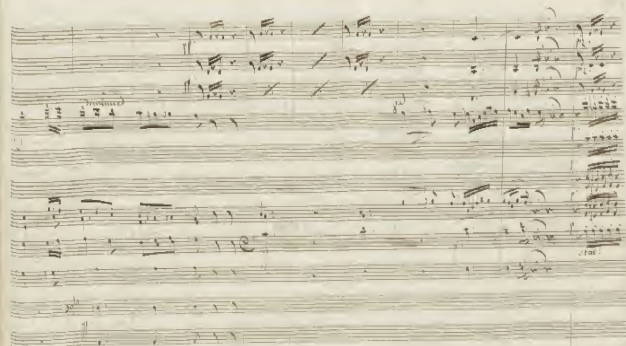


And^{te}

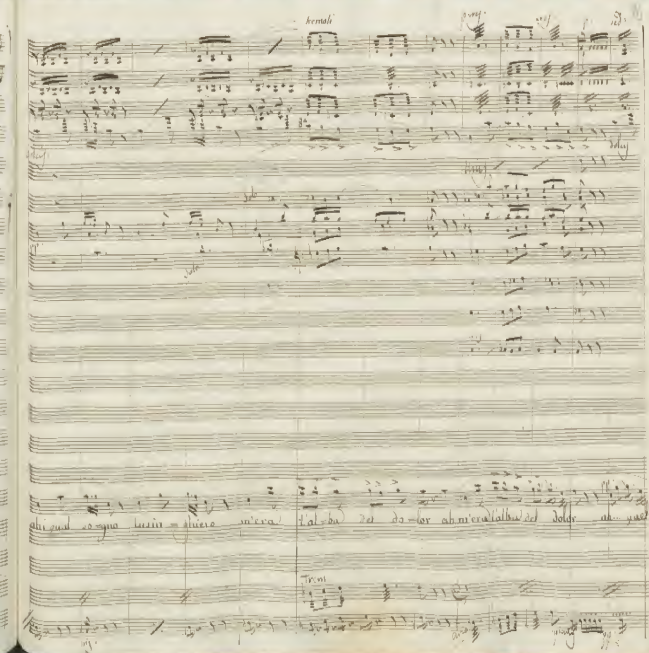
Handwritten musical score on aged paper. The score is written on multiple staves, with some staves containing lyrics. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and wear along the edges. The lyrics are written in a cursive script, and the overall style is characteristic of 18th or 19th-century manuscript notation.

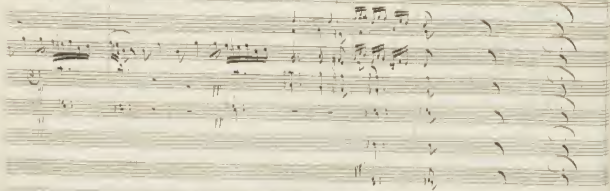
Alcuna innamorata del cara cuore il cara men della sua voce amata



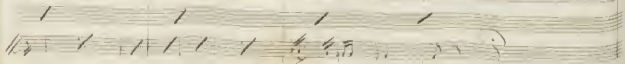








«pizzicato»
sogna quel sogno lusinghiero misera l'alba in l'alba del dolor. mi è rai l'alba del dolor ah quel sogno lusinghiero misera l'alba del dolor.



All.^o Mod^o

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear and discoloration.

Below the staves, there are several lines of text, likely lyrics or performance instructions, written in a cursive hand:

qual punto
i piedi in guerra qua guida lode

Allegro

Revo

Allegro

Coro II^o

Allegro

Uia

Allegro

L'aufrica all'erta il campo del nemico

Allegro

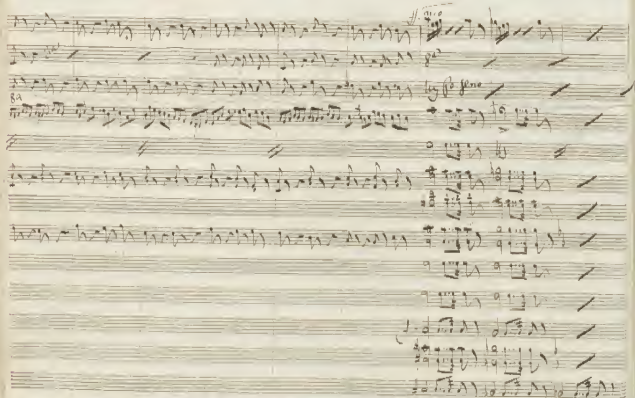
Allegro

Ande

ma il pioe dei nostri quali aera l'istoria. v. lode

Ande

di pietro so



Handwritten musical score for a choir and orchestra. The score consists of 15 staves. The top two staves are for vocal parts (Soprano and Alto), and the remaining 13 staves are for the orchestra. The music is written in a 19th-century style with various musical notations including notes, rests, and dynamic markings. The paper is aged and shows some staining.

Piu in no mia tollo amor *si uia mi tol to amor*

Continuation of the handwritten musical score from the previous block. It shows the bottom of the vocal staves and the beginning of the next section of the orchestra. The notation continues with notes and rests, maintaining the same style as the previous block.

11.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The manuscript is written in a historical style, possibly from the 18th or 19th century. The staves are numbered 1 through 10 on the left margin.

Adagio 12
Ch-

Handwritten musical notation on a single staff at the bottom of the page, continuing the musical piece.

Handwritten musical notation on staves. The notation includes various notes, rests, and bar lines, with some markings that appear to be figured bass or specific performance instructions. The ink is dark and the paper shows signs of age.

de qual viso pal-pito balçar balçar mi sustenta por fôr e libera a mi ma se

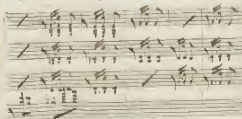
Handwritten musical notation on staves, continuing the piece. It features similar notation to the first section, with notes and rests. The handwriting is consistent with the rest of the page.

A handwritten musical score for a large ensemble, likely an orchestra or chamber group. The score is written on multiple staves, with complex notation including various note values, rests, and dynamic markings. The notation is dense and covers the upper half of the page. There are some handwritten annotations and corrections throughout the score.

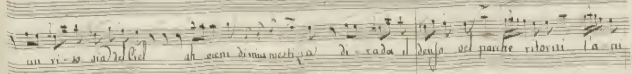
io-jni dell' a mer a dell' amor ah! vien jachela vi ta

Handwritten musical notation at the bottom of the page, including a treble clef and various notes. The notation is less dense than the upper section and appears to be a continuation or a separate part of the score.

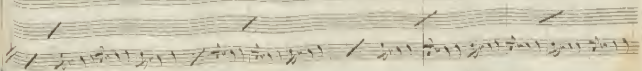
3 4 5

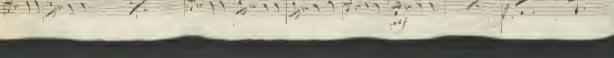
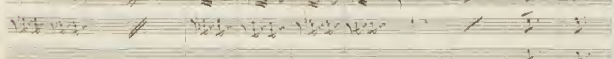
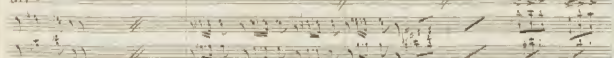
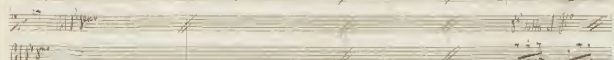


Da questa parte



un re so stia del bel ah come di una mezza pa di rada il donso del panche ritorno la m





1 2 3 4 5 6 7 8

2. Simile la prima

La - mar

di mi se di a

Handwritten musical score on multiple staves. The notation includes various musical symbols, including notes, rests, and dynamic markings. A large diagonal line is drawn across the left side of the page, possibly indicating a section or a correction.

Handwritten musical score on multiple staves. The notation includes various musical symbols, including notes, rests, and dynamic markings. The text "di = ra - da" is written below the first staff, and "il tempo sel" is written below the second staff. The bottom of the page features a series of musical symbols, including notes and rests, arranged in a row.

2. alla polacca. 2.



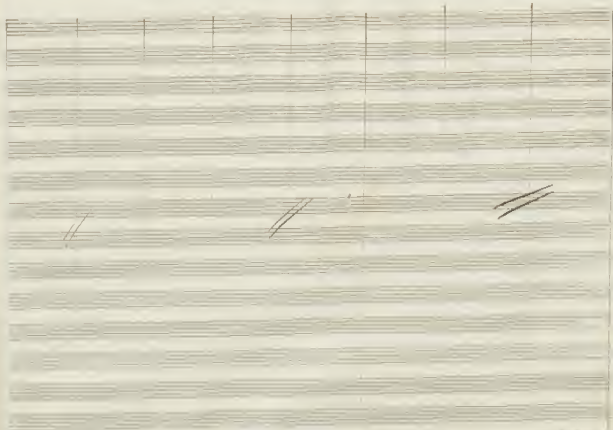
Oh si qual vno pal in lo balzar balzar mi sento il cor far che

Handwritten musical notation on a single staff, consisting of a series of rhythmic marks and slurs.



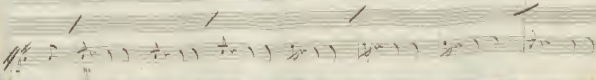
istorini la in mal ni so gni dell a mar a dell a

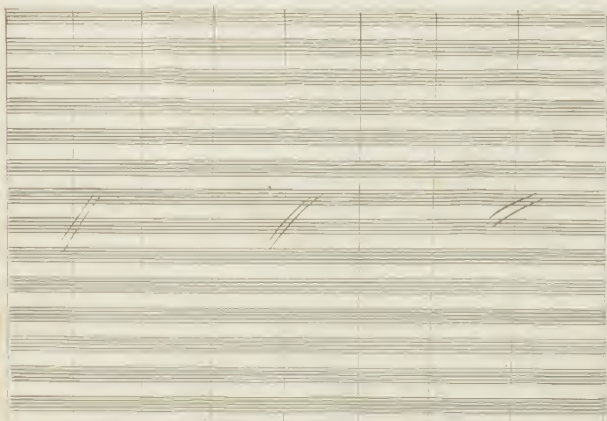






 ah riani fa che la ri ta un ri so via del





Handwritten musical notation on two staves, with lyrics written below the notes.

del *ohi* *uene* *Qu' mia* *me a sti* *qua* *di* *ha-da il* *rea-to*

The notation includes various musical symbols such as notes, rests, and bar lines, typical of a handwritten musical score.

//

//

nel par del ri-orno la mi-ria all'e-sta-ri-da

// // //



1 2 3 4 5 6 7 8 9 10 11 12

mer xi = tor = ni la = ai = ma ai so = gni

Colla Violante

12. *Imitativa Rumore*

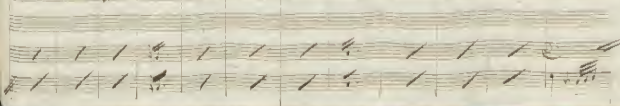
all' a mar ni - to - ni la m - ma



ai lo gni dell'

a

mor



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The staves are numbered 1 through 10 on the left margin.

Alto
Alto
Alto
Alto
Alto
Alto
Alto
Alto
Alto
Alto

F.

Solo

Alto
Fugilino
ca no ia

Handwritten musical score on a single staff at the bottom of the page. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The staff is numbered 11 on the left margin.

3 1 3 5 7 8

Due Horni 8 Collett

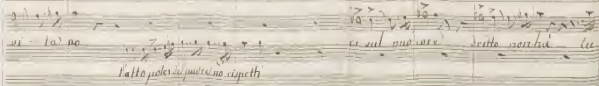
la alla guerra

il tuo cor saltrui

estinta in vi tal no

fin

lungo piano



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and appears to be a transcription of a handwritten manuscript.

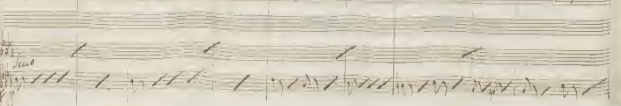
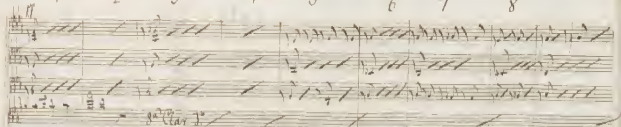
Handwritten musical score on two staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and appears to be a transcription of a handwritten manuscript.

Ben-meno amari

o (ava) se l'astro di mia ser - le

La to ah l'emo

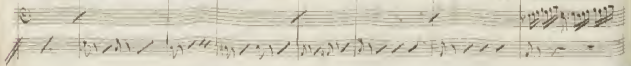
1 2 3 4 5 6 7 8



Handwritten musical notation on multiple staves, including various notes, rests, and dynamic markings such as *mf* and *f*. The notation is dense and covers the upper half of the page.

Andante in Minore

Handwritten musical notation with lyrics in Italian. The lyrics include: *me ma lu in Campo mi paragono Sollo*, *stigioja*, *taci taci del sol del sol al tempo di passi l'amor*. The notation continues below the lyrics.



Handwritten musical score on aged paper. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

tutto sei per me. no più resta) in mezzo all'aria. all'occiar
 to deciso in petto e gli non può affezionarsi dall'ar

Handwritten musical score on aged paper. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and wear along the edges.

die mai diei

Da che mi duola sa-ra' nojod loipex soque

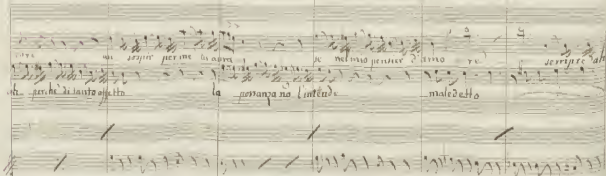
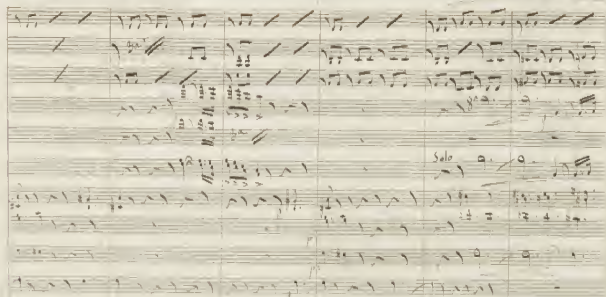
Si a deo nova cho anante il con du

Handwritten musical score on aged paper, featuring multiple staves with musical notation and some lyrics. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and wear along the edges.

p. leg.

Ando piano con poco arco

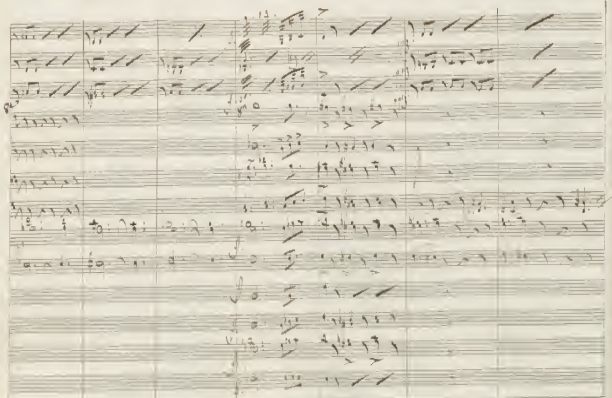
oh se des che sempre in



mi sergior per me la apre de nel mio pernice d'amo re sergior
ti perche di tanto oggetto la penanza no l'intende maledetto

ff
ff

saggio tu orai regre orai sprea rem qual na sonitua anco li cei mi li for
chi ingelua e tristadenda preferem qual na sonitua



na - que - re - mus qui - bus a - ni - ma - ne - a - ni - ma - mi - se - re - ra - no - no - una - gio - ja - sa - cta - a - ni - ma -

ne - a - ni - ma - mi - se - re - ra - no - no - una - gio - ja - sa - cta - a - ni - ma -

and.

1

2

3

166

Handwritten musical score for three parts (1, 2, 3). The notation is in a traditional style with notes and rests on a five-line staff. The lyrics are written in Hebrew below the notes. The first part (1) is marked 'and.' and the second part (2) is marked '1'. The third part (3) is marked '2'. The lyrics are:
1. וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
2. וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
3. וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל

Handwritten musical score with Hebrew lyrics. The notation is in a traditional style with notes and rests on a five-line staff. The lyrics are written in Hebrew below the notes. The lyrics are:
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל

1

2

3

Lucas

In i. Clara

In B. Clara

In i. Clara

lura no - san - ta e pu - ra ei ne - gar ne - gar po - tra' ali - no ne - gar ne - gar po - tra'
 lura gio - ja san - ta e pu - ra ei ne - gar ne - gar po - tra' ali - no ne - gar ah - no po - tra'

Allo

trino

Andante

Lombardo Saltarello

poco

allegro

illeggero

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and clefs. The lyrics are written in Italian, with some words appearing in a cursive script.

Lyrics visible at the bottom of the page:

*...no parlate lo sapete
...no parlate lo sapete
...no parlate lo sapete
...no parlate lo sapete*

Tempo piano

1

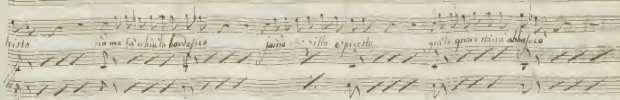
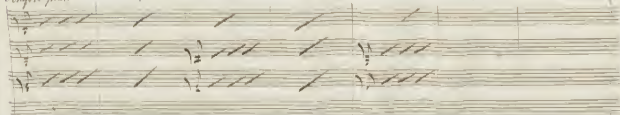
2

3

1

2

10



lesto na me fa' a' lui lo bardo feto jano villo spietto qu'lo grave stia a' anafico

lesto

Oh

Oh Formello

ne si tutto nimmio la fte ze se na fa ramme e la shatara uallare na e tempo che d'ora no se o che ne pichener al la gloria or e ser

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several annotations in Italian: "Allegro" is written above the first staff, "Allegro" above the second staff, "Allegro" above the third staff, and "Allegro" above the fourth staff. The word "Finis" is written at the end of the fourth staff.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several annotations in Italian: "Allegro" is written above the first staff, "Allegro" above the second staff, "Allegro" above the third staff, and "Allegro" above the fourth staff. The word "Finis" is written at the end of the fourth staff.

forte *ritorno generale*

This section of the manuscript contains a large ensemble score. It consists of approximately 12 staves. The notation is dense, with many notes and rests. There are several dynamic markings, including *forte* and *ritorno generale*. The score appears to be for a large group of instruments or voices, possibly a full orchestra or a large choir.

This section of the manuscript contains a musical score with lyrics in Italian. The lyrics are written below the notes. The score is for a single voice or a small group of voices. The lyrics include "Gloria alla gloria" and "Gloria alla gloria". The notation is simpler than the ensemble section, with fewer notes and rests. There are also some dynamic markings and performance instructions.

ah - bu - gliel - mo - ah - no - non più
o - re - na - ce - il - su - per - bo - alla - glo - ri - a - si - rap - pa - to - re - e - ma - ma - gio - ran - te - chia - re - quan - to

2

3

2. di Horni



Handwritten musical notation on a five-line staff, including lyrics in Italian. The lyrics are: *alle mie a chi tremmano le ginocchia, se ha ucciso le capre, ma che badi la guerra non chillo guappe del tanto banno e li nocche Ma, Ma, Ma!*

1 2 3

ga po ga
ga po ga

ah non mai da que to core
ah non o'le co
latino meior veneno and alla gloria me libato al si tor no amor la petha que e que a um hio late ire naye le re d

Handwritten musical score on aged paper. The score is written in ink and includes various musical notations such as notes, rests, and clefs. The title "Sotto" is written at the top left, and "Allegro" is written at the top right. The score is divided into two main sections by a large diagonal line. The first section is marked "Sotto" and the second section is marked "Allegro". The notation is somewhat informal and appears to be a personal or working draft.

hr ah no no par-oh-ir ah no non par-oh-ir ah
 vir ah mio soffrir al mio soffrir pa
 ho morte nelle amate non fa ma compari nulla in felle ancora tu mi farai compari nulla felle in

This section of the manuscript contains approximately 15 staves of handwritten musical notation. The notation is largely obscured by numerous diagonal lines drawn across the staves, suggesting a process of cancellation, correction, or deletion of the original musical content. Some faint notes and symbols are visible between the lines.

This section of the manuscript contains musical notation with accompanying Italian lyrics. The lyrics are written in a cursive hand and include the following phrases:

Guerra, gloria, amore, pace, / no me ja me compari

more presto: fulte amore!

no me ja me compari

The musical notation consists of several staves with notes and rests, some of which are also crossed out with diagonal lines.





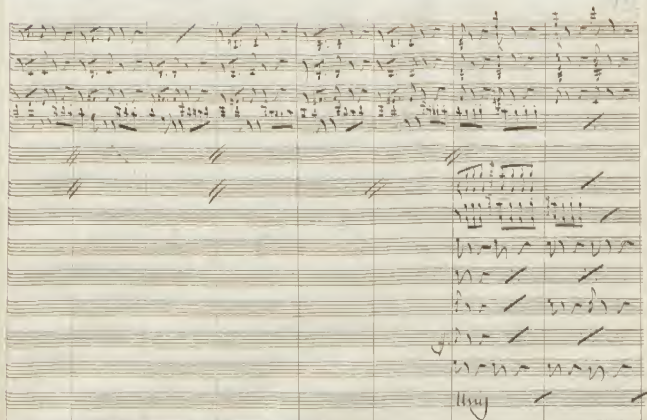
spento ancora

ritornello

incalz.

Primo

This page contains a handwritten musical score. At the top, the word "Primo" is written in a cursive hand. Below it, there are several staves of music. The first staff is a vocal line, followed by several staves of accompaniment. The notation is in a historical style, with many notes and rests. At the bottom of the page, there is a vocal line with the following lyrics: "Que tu a' possi que tu che face) me mme mettite me po ali quare chito un e' modo Donna Dub".



beni chi l'ha imparata de fa ste vene tu nautu pure cluppa e la xolar bene stella boria fighola jui jui ~~~~~

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several double bar lines and some markings that appear to be "8va" and "8va" with a slash, possibly indicating octave changes. The handwriting is in ink on aged paper.

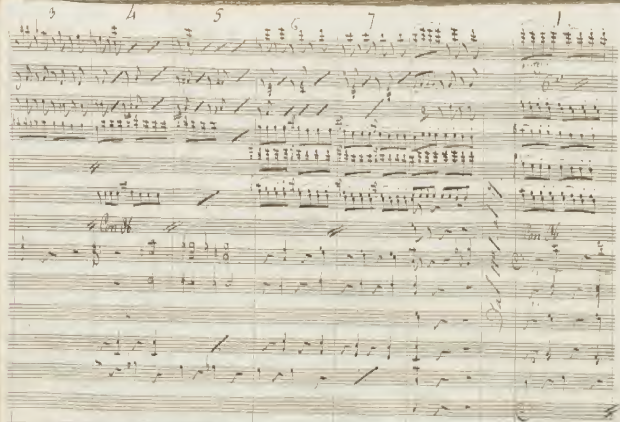
Handwritten musical score on two staves. The notation includes notes, rests, and clefs. Below the staves, there is a line of Italian text.

questo giorno # io perfetta # insieme a fuoco # abbiamo a noi # nostra la vita # dello # di # se # di # suo

pi.

Handwritten musical score on a single page. The notation is in a historical style, featuring various clefs (soprano, alto, tenor, bass) and a complex system of rhythmic notation. The score is divided into two main sections, labeled '1' and '2'. The first section is marked 'piano' and the second 'e loco'. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings. The paper is aged and shows some staining.

Handwritten musical score on a single page, continuing from the previous page. The notation is in a historical style, featuring various clefs (soprano, alto, tenor, bass) and a complex system of rhythmic notation. The score is divided into two main sections, labeled '1' and '2'. The first section is marked 'piano' and the second 'e loco'. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings. The paper is aged and shows some staining.



no precipizio ne venaria' no precipizio ne venaria' cancia gl'ile d'oca
no precipizio



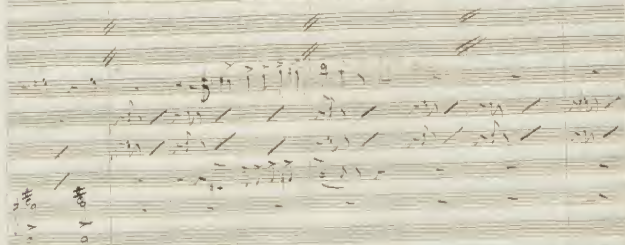
на оубаѣмъ речуи

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, with lyrics "Sole" and "Om" written below the notes.

Handwritten musical notation on a five-line staff, with lyrics "ah non so oh na za di" and "quello" written below the notes.

Handwritten musical notation on a five-line staff, with lyrics "più o meno" and "più o meno" written below the notes.



Handwritten musical score on a single page of aged paper. The page features ten staves. The top three staves contain musical notation with various notes, rests, and dynamic markings. The middle four staves are mostly empty, with some faint markings. The bottom three staves contain musical notation, including lyrics in Italian. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on a single page of aged paper. The page features ten staves. The top three staves contain musical notation with various notes, rests, and dynamic markings. The middle four staves are mostly empty, with some faint markings. The bottom three staves contain musical notation, including lyrics in Italian.

no più mai questo
al fine addi
affio su ne de

jammio
ne fu loquaja un deo jammio
loqua breuata sto jammio

Handwritten musical score on five staves. The notation includes various notes, rests, and clefs. The manuscript is written in a historical style, possibly from the 17th or 18th century. The staves are numbered 1 through 5 on the left margin.

Handwritten musical score on five staves. The notation includes various notes, rests, and clefs. The manuscript is written in a historical style, possibly from the 17th or 18th century. The staves are numbered 1 through 5 on the left margin.

Below the staves, there is a line of text: *...a sacro janno*

Orchestra e Sanfara

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. Above the first staff, the text "Orchestra e Sanfara" is written. Above the second staff, "1^o Con 8^{ma} 8^{va}" is written. Above the third staff, "8^{va} e 8^{ma} 8^{va}" is written. Above the fourth staff, "8^{va} e 8^{ma} 8^{va}" is written. Above the fifth staff, "Sanfara" is written. Above the sixth staff, "Indietro" is written. Above the seventh staff, "Da mano" is written. Above the eighth staff, "me" is written. Above the ninth staff, "que" is written. Above the tenth staff, "li tam mo re" is written. The score is written in a cursive, handwritten style.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and bar lines. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

uar per lo cor per l'cor l'aria di guida dell' avar

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and bar lines. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

già scap-vea' già scap-vea' la rom-mella)

per la glo-ria per l'onor lancia il grido dell'a

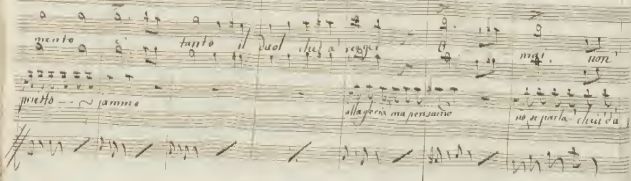
que li tannorecmano già scappa! l'ad horn

Handwritten musical score on aged paper, featuring three staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

Lyrics (from left to right):

metto
accell
to
prie
mo
ma
lor

Below the staves, there are additional markings and the word "jamito" written twice.



a. *Ma.* *non* *si* *par* *sia mai* *guerra* *ul* *ti* *mo ad* *di*
 barta il cor *ah* *non* *si* *par* *sia mai* *guerra* *ul* *ti* *mo ad* *di*
ma *jamma* *non fa lo guaio chiu' seia jamma*
ma *jamma* *non fa lo guaio chiu' seia jamma*

Handwritten musical score on aged paper, featuring two staves with notes and lyrics. The lyrics are in Italian and appear to be a religious or liturgical text.

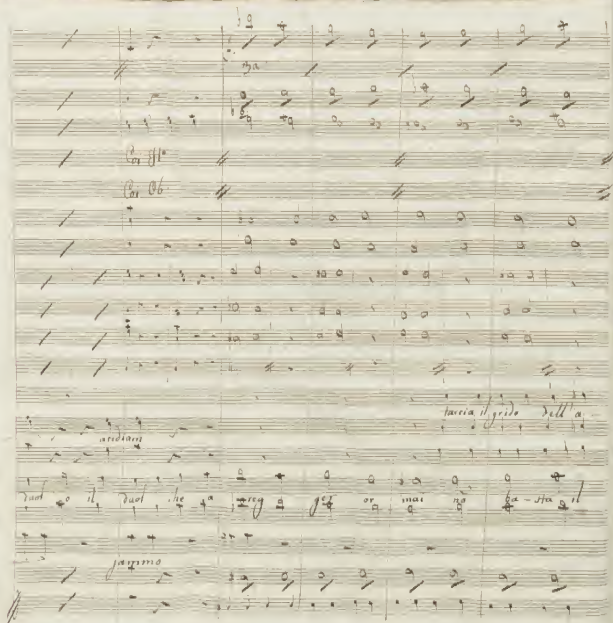
Sto in te o mio Dio
io già tremo in te o mio Dio
io già tremo in te o mio Dio
io già tremo in te o mio Dio

The score includes various musical notations such as notes, rests, and bar lines, along with the handwritten lyrics. The paper shows signs of age, including discoloration and wear along the edges.

Piu Animato

136

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The top section is marked *Piu Animato* and includes the tempo marking *Con. M.*. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. There are several large diagonal lines drawn across the upper left portion of the page, possibly indicating a correction or a section to be omitted. The lower portion of the page contains lyrics written in a cursive hand, which appear to be: "da mi domini deus in manu altior", "lan to il", and "copia a cantato primo". The paper shows signs of age, including discoloration and some wear along the edges.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The lyrics are in Italian and include the following phrases:

- per la gloria o per
- ma se taccia il grido dell'a-mor
- non da
- Ala
- non da
- mo
- Ala

The musical notation includes various notes, rests, and bar lines, indicating a complex melodic structure. The paper shows signs of age, including discoloration and wear along the edges.

55 3 4 1 2 3 4



per la gloria per l'onor lascia il grido dell'a

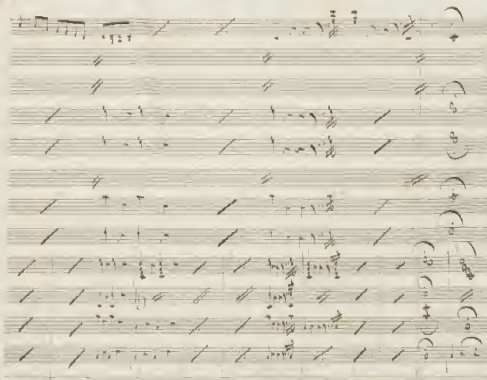


canare jamme mo laffa a cancan jamme

Handwritten musical score on page 132. The page contains approximately 15 staves of music. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written below the staves, including the phrase "per la gloria per lo" and "mo jammo". The score is written in a cursive, handwritten style.

per la gloria per lo

mo jammo



16823









